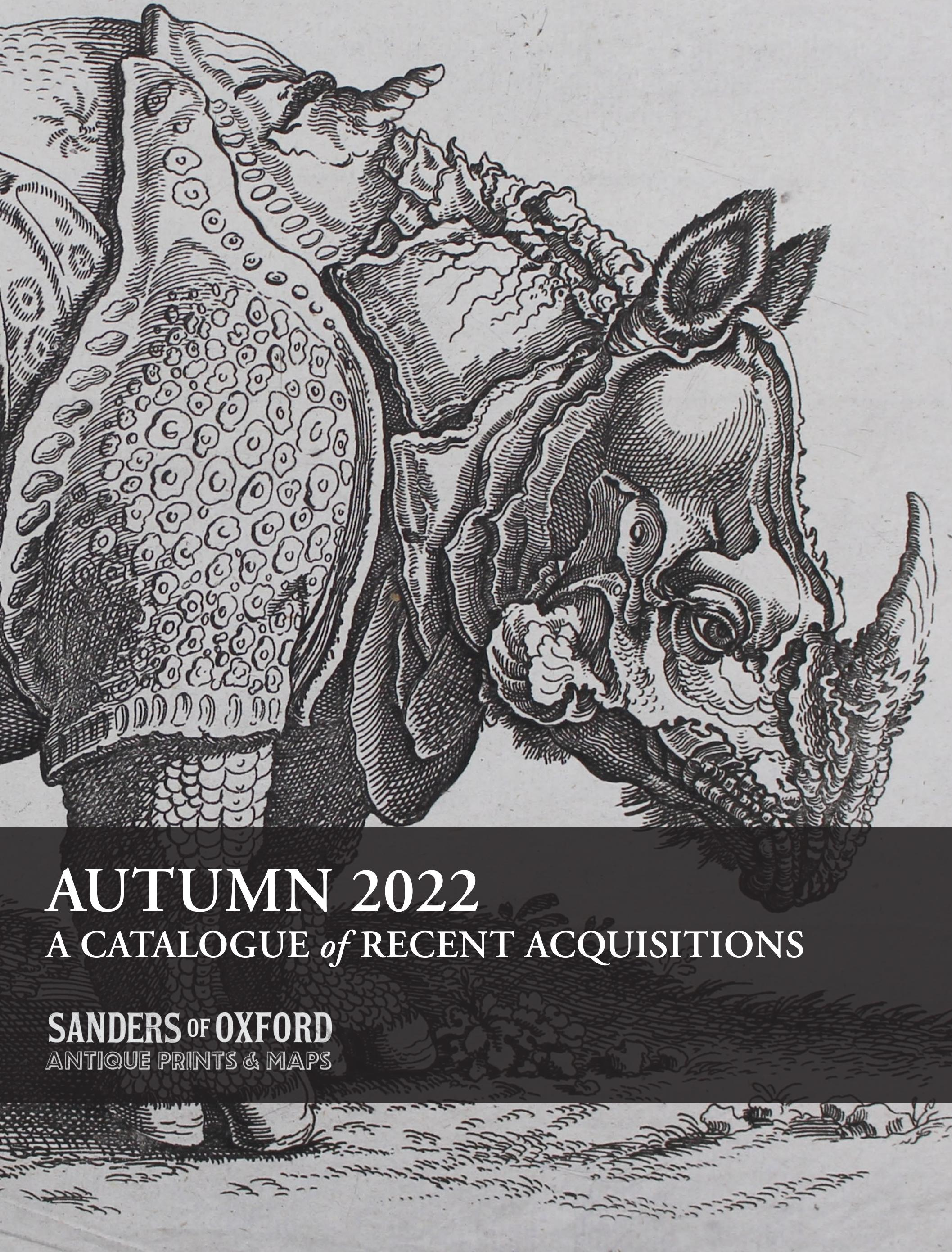

AUTUMN 2022

A CATALOGUE *of* RECENT ACQUISITIONS

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ANTIQUE PRINTS & MAPS

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Autumn 2022

A Catalogue of Recent Acquisitions

From Friday 7th October 2022

Sanders of Oxford is pleased to present fifty of our most interesting recent acquisitions. Over the past few months we have been busy cataloguing a collection of fine and decorative prints spanning a diverse range of subjects, engravers, and prices.

All works are available to purchase and will be on display in the gallery.

Sanders of Oxford.
Antique Prints & Maps
Salutation House
104 High Street
Oxford OX1 4BW

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Monday - Saturday 10am - 6pm. Sundays 11am - 5pm.

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FINE PRINTS
& OLD MASTERS

FOVE, FAVE, REGE
DE DEO VNO, ET TRINO
tres vni

01. [Allegory on Leopold I and His Wife Sitting on a Charriot]

Lucas Kilian after Paul Honegger
Copper engraving
P. Hoeneckher fecit. Lucas Kilian scalp. 1626
Image 325 x 512 mm, Plate and Sheet 330 x 518 mm unmounted

A very scarce allegorical scene of a triumphal procession produced by Kilian as a propagandistic celebration of the marriage of Leopold V of Austria and Claudia de Medici in 1626. The print, of which only three institutional examples are recorded (Kunstsammlungen der Veste Coburg, Vienna Albertina, and Innsbruck Ferdinandeum), shows the couple to the far right, seated on a highly ornate chariot reminiscent of the many triumphal cars engraved in allegorical series by other Old Master painters and printmakers.

The evils of the day are destroyed by the passage of the chariot, crushed beneath its wheels, upon which are blazoned the arms of the Medici and Hapsburg families. A hideous snake-haired crone holds a serpent devouring its own heart, likely a representation of Envy. The figures beside, holding a smashed quiver of arrows and a firebrand, could be seen as symbols of war, pestilence, insurrection, or heresy. The chariot itself is pulled by a pair of heraldic animals, an eagle and a lion, probably representing Tyrol and Florence respectively. Before the chariot, crowds of well-wishers gather, including a trio of Premonstratensian canons holding a piece of Trinitarian doctrine, a group of figures representing the Tyrolean states, and representatives of the clergy, the nobility, and the peasantry.

To the left of the scene, an elaborate triumphal arch topped with pyramids or obelisks awaits the happy couple, flanked by a pair of statues representing fortitude, in the guise of Hercules, and faith, a young woman holding the cross. Above, between the arms of the two families, an angel holds a banner declaring the Triumph. In the sky above the scene, the Madonna wheels a chariot of cherubim, from which streams the Divine Right to rule, inflaming the sacred heart held by the couple. A pair of vignettes in oval cartouches completes the scene, representing the combined force of the Medici and Hapsburg line supporting the Imperial double eagle, and the joined hands of Concordia gaining the blessing of another heraldic eagle.

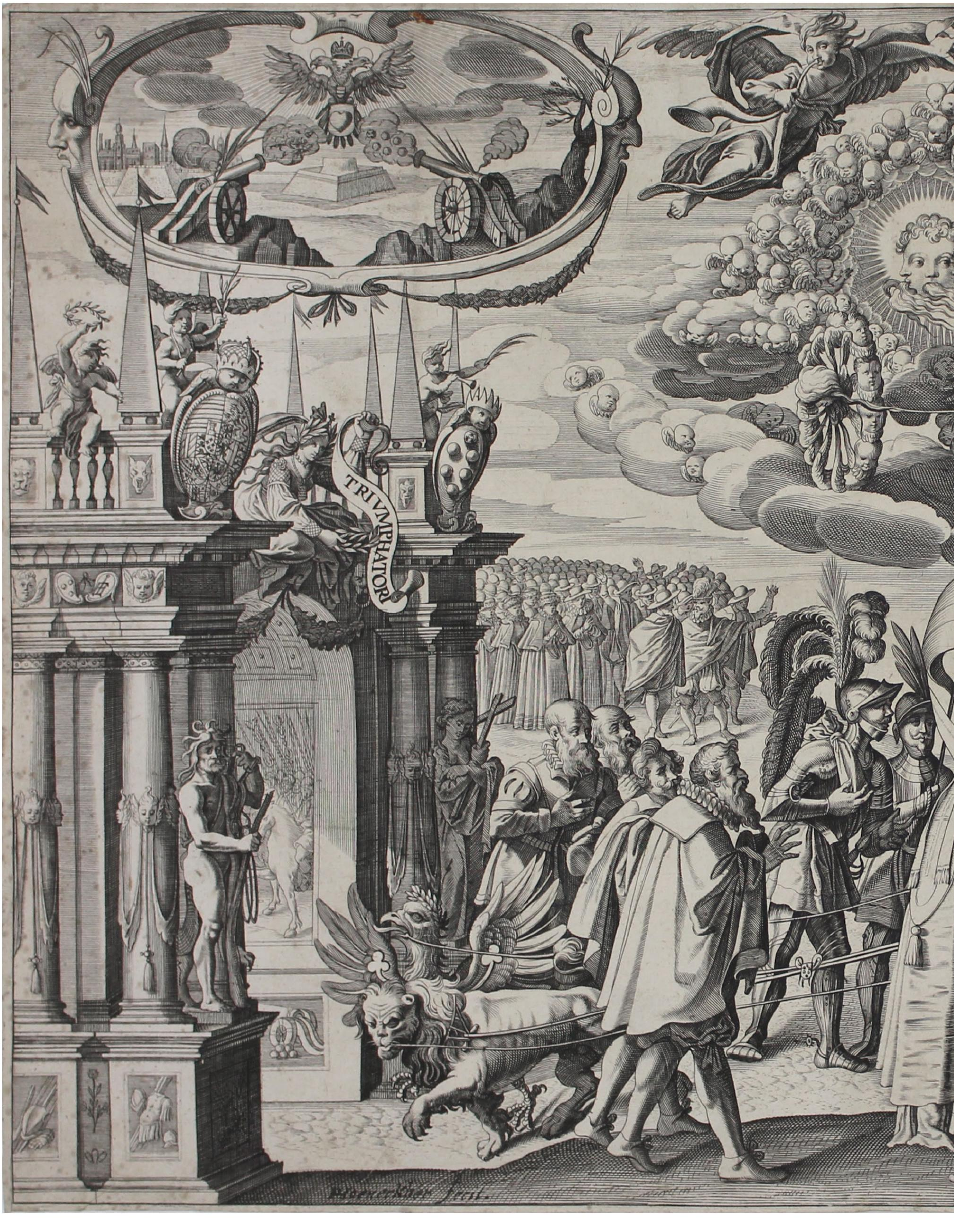
The current example is trimmed to just outside the image, though the example in the collections of the Ferdinandeum has below a lengthy dedicatory inscription which begins '*Serenissimo Principi Leopoldo Archiduci Austriae &c. Comiti Tyrolis &c.*'

Leopold, the son of Charles II of Inner Austria, and younger brother to the future Holy Roman Emperor Ferdinand II, was made bishop of Graz at only 12 years old, and was later made Bishop of Strasbourg. In 1626, he gave up his positions in the Church in order to marry Claudia de Medici, and in the same year became Archduke of Further Austria, having been governor of the Tyrol since 1619.

Lucas Killian (1579-1637) was a German draughtsman and engraver from Augsburg, and a scion of the large and prolific Kilian family of artists. He was the son of Bartolomaus Kilian, and following his father's death, trained alongside his brother Wolfgang under their step-father, the Flemish printmaker Dominicus Custos. Between 1601 and 1604 he worked and studied in Italy. His output was prolific, and varied in subject, but he is best known for his celebrated portrait of Albrecht Dürer, closely based on the latter's self-portait within the *Feast of the Rosary*.

Paulus Honegger (1590-1649), who signed his work under various different spellings including Hoeneckher, Hechenegger, Honek, and Honögger, was a German court painter active mainly in Innsbruck for his patron Claudia de Medici, wife of the Tyrolean Archduke Leopold V.

Hollstein 523
Condition: Trimmed within plate with loss of the four lines of inscription below. Pressed old folds. Repaired tear to right centre of sheet. Light foxing to sheet, rust spot to top left of sheet. Unidentified watermark of a bunch of grapes set with a large shield.
[51314]
£750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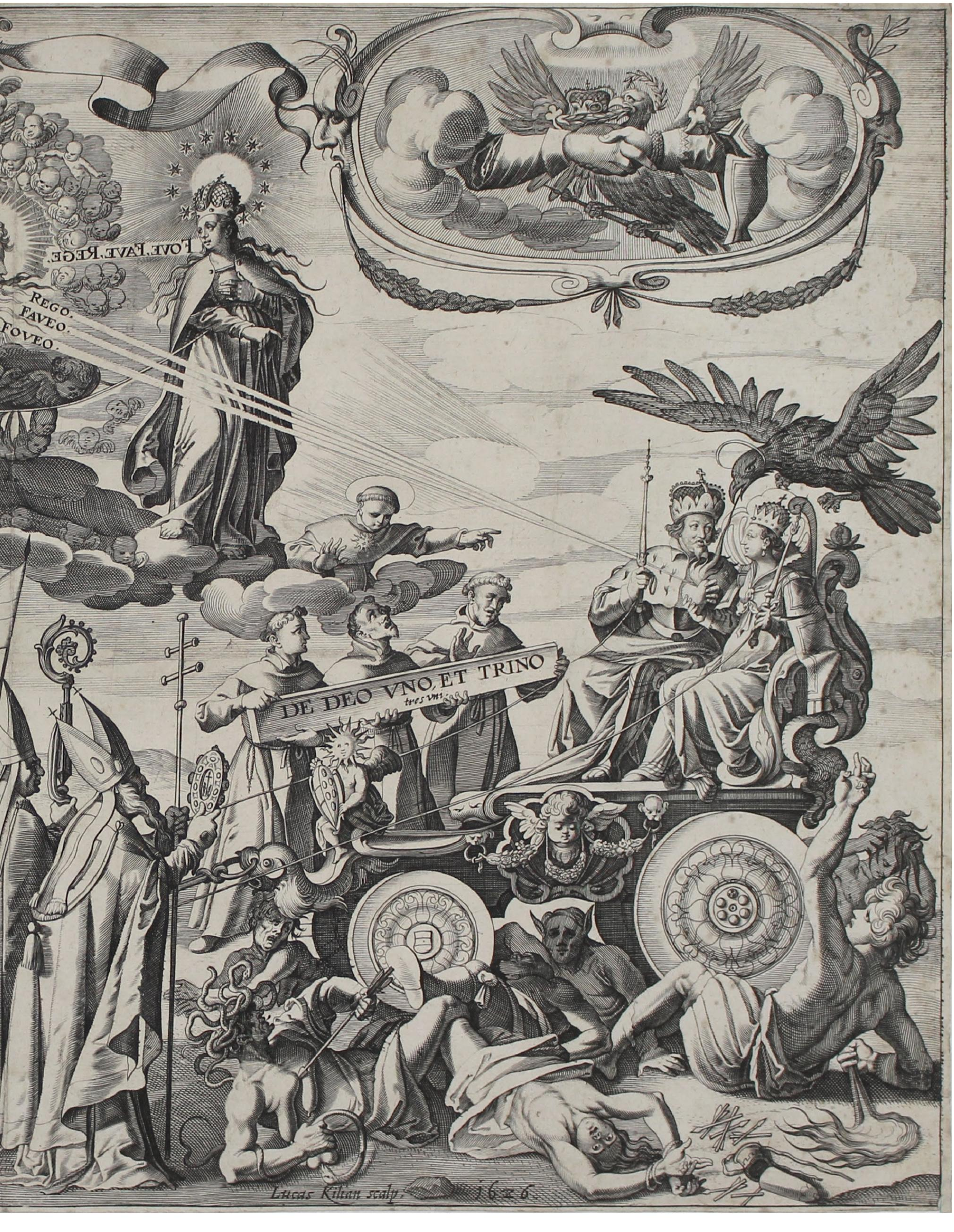
fecit.


FOVE, FAVE, REGE.
REGO.
FAVEO.
FOVEO.
DE DEO VNO, ET TRINO
tres vni
Lucas Kilian sculp. 1626.

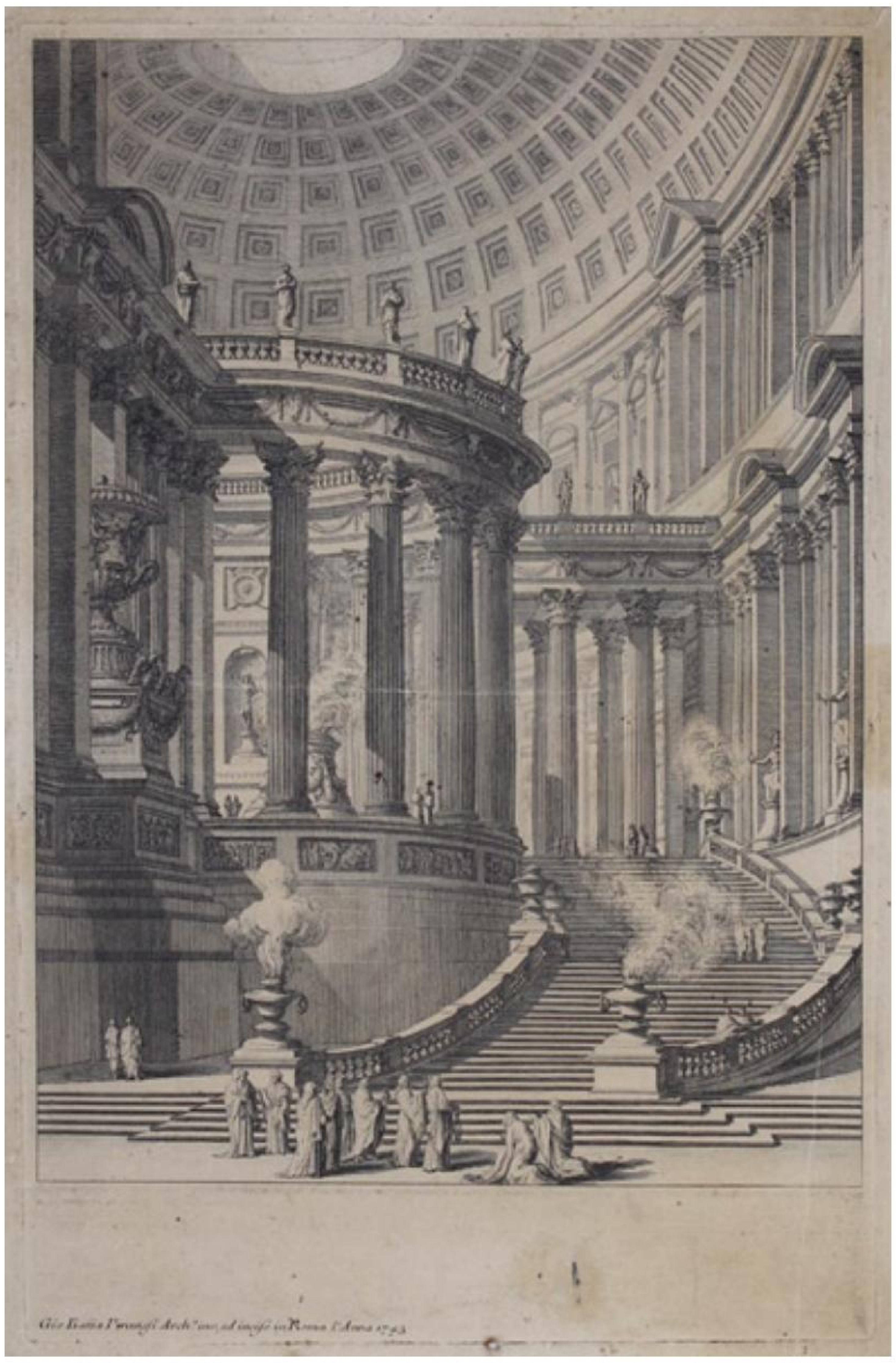
02. [Tempio antico inventato e disegnato alla maniera di quelli che si fabbricavano in onore della Dea Vesta]

Giovanni Battista Piranesi
Etching
Gio. Batta Piranesi Arch.o inv. ed incise in Roma l'Anno 1743
Image 350 x 250 mm, Plate 402 x 260 mm, Sheet 434 x 295 mm [*Proof*] / Sheet 540 x 420 mm [*Published state*]
unmounted

A proof impression before letters of one of Piranesi's earliest etchings, as well as a separate example of the published state, from a series of architectural caprices that were initially published in his first published work, *Prima Parte di Architetture, e Prospettive inventate, ed incise da Gio. Batta Piranesi Architetto Veneziano dedicate al Sig. Nicola Giobbe*. The book was intended by Piranesi to challenge what he perceived as the languid nature of contemporary Roman architecture when compared to the grandeur of the antique past. The plates owe much to Baroque theatre design as well as the many *capricci* painted by his near contemporaries, but already display Piranesi's deep understanding and appreciation of classical forms and the romantic effect of time on antique stone. The book as published in 1743 contained 12 plates, and was evidently not successful, as there were no further parts despite the title's suggestion of further additions. In 1750, the plates, along with a set of five others engraved in the intervening years, were published in Bouchard's *Opere Varie*, along with some grotesques, a further two *capricci,* and the plates of the *Carceri d'invenzione*.

The current example is one of the five additional plates engraved in the years between the publication of the *Prima Parte* and the *Opera Varie*, and one of only two to carry a definite date of 1743, suggesting that Piranesi may have begun preparing them in anticipation of a second volume. The new plates all featured large descriptive texts below, a schema that was retrospectively applied to later printings of the original 12 plates. As the description shows, this plate was intended to represent a building inspired by the circular temples of Vesta, goddess of the hearth and home, like the famous examples in the Roman Forum and Tivoli that would later occupy Piranesi in his *Vedute*. The circular portico surrounding the altar, upon which the sacred flame billows smoke, is here surrounded by a circular precinct wall, with a vaulted dome and oculus clearly replicating the interior of the Pantheon. The scale of the building is truly monumental, with figures in the guise of togate worshippers dotted throughout the scene to emphasize the sheer scale of the stairs and colonnades.

With the exception of a date and attribution in the bottom left, the large inscription space in this proof is empty, though light scratched lining and some illegible text immediately below the border of the image can still be seen. The full text of the published version reads: *Tempio antico inventato e disegnato alla maniera di quelli che si fabbricavano in onore della Dea Vesta; quindi vedesi in mezzo la grand'Ara, sopra della quale conservavasi dalle Vergini Vestali l'inestinguibile fuoco sacro.*


Gio Batta Piranesi Arch.o inv. ed incise in Roma l'Anno 1743

Tutta l'opera e Corintia ornata di statue e di bassi rilievi, e di altri ornamenti ancora Il piano di questo Tempio e notabilmente elevato dal suolo: vedesi in mezzo la Cella rotonda, come lo e pure tutto il gran Vaso, del Tempio stesso: quattro loggie portavano ad essa, e per altrettante scale vi si ascendeva. Le parieti del gran Tempio hanno due ordini, sopra il secondo s'incurva una vasta Cupola con isfondati, e rosoni, e termina in una grande apertura, dalla quale dipende il lume alla Cella che le sta sotto.

Giovanni Battista (also Giambattista) Piranesi (1720 – 1778) was an Italian artist famous for his etchings of Rome and of fictitious and atmospheric "prisons" (the *Carceri d'Invenzione*). He was a major Italian printmaker, architect and antiquarian. The son of a Venetian master builder, he studied architecture and stage design, through which he became familiar with Illusionism. During the 1740's, when Rome was emerging as the centre of Neoclassicism, Piranesi began his lifelong obsession with the city's architecture. He was taught to etch by Giuseppe Vasi and this became the medium for which he was best known.

Wilton Ely 17, F17, C339a, R19 (Proof)
Condition: *Proof*: Time toned, soiled, and creased. Puntures and chips to platemark and edges of sheet, particularly corners. Old repaired tear to right margin, with associated discolouration. *Published state*: Crisp clean impression with full margins. Minor time toning, creasing, and small tears to edges of sheet. Large oilstain to top left of sheet, not affecting image or plate.
[51313]
£2,000

03. Ercules

Albrecht Dürer
Woodcut
c.1496 [after 1580 impression]
Image 395 x 282 mm, Sheet 530 x 350 mm
unmounted

One of Dürer's earliest, and most enigmatic, large-scale woodcuts, titled simply as 'Hercules.' The scene depicts the eponymous hero at centre, brandishing his club and stamping with a sandalled foot upon the prostrate bodies of two heavily-armoured opponents. One, already dead, lies on his face, his club beneath him, while the other, turned towards Heracles, feebly holds his sword up in a desperate attempt to protect himself. Behind them, two women are also shown. One, a younger woman with her hair down, holds her arms aloft, either in an attitude of protection, or in alarm at the slaughter before her. Behind her, a naked elderly harridan, with sagging breasts and cackling smile, brandishes a horses jawbone like a club, ready to strike.

The scene is pastoral, set in a rolling glade between trees, though in the background a city can be seen on the shores of a bay, upon which ships sail. On a distant hill, the outline of a stalking beast can be seen, almost certainly intended to be the Nemean Lion, Heracles' first adversary in his famous Twelve Labours.

The specific story that this woodcut is intended to represent is difficult to determine. Dürer's title suggests only that it derives from the very large corpus of stories involving Heracles, and as such, we presume that the central figure is Heracles himself. Traditionally, the print has usually been referred to as 'Hercules conquering Cacus,' a representation of one of the many side jobs the hero undertook during the course of his Labours. During the Tenth Labour, the quest to steal the cattle of the monster Geryon, Heracles stopped at the site of the future city of Rome, encountering the thieving fire-breathing giant Cacus, son of the god Hephaestus (Roman Vulcan). Cacus, who was in the habit of killing, and in some cases eating, passing travellers, stole the cattle from Heracles, but upon being found out was strangled to death by the enraged hero. In some versions of the myth, Cacus' underground lair was revealed by his sister Caca.

Some of the elements of this tale match Dürer's composition, particularly if the haggard crone is intended to represent a Fury, punishing Caca for betraying her brother to his death, though the central figures leave many unanswered questions. Why is Herakles dressed in a boar-skin rather than his customary lion-skin when this event occurred after the slaying of the Nemean Lion, and more significantly, why are there two slain enemies rather than one?

The other popular attribution, and the one favoured by most modern commentators of the scene, is that it represents Heracles' ambush and murder of the Molionidae, Eurytus and Cteatus (or Cleatus). The Molionidae, sometimes described as conjoined twins, were the sons of Poseidon by Molione, a daughter of the Aetolian royal family and thus the nephews of King Augeas of Elis, whose famous stables were cleaned by Heracles as his Fifth Labour. Augeas, angry that Heracles had accomplished the task so easily by diverting the rivers Alpheus and Peneus, refused to gift him the previously agreed-upon head of cattle.

In retaliation, Heracles raised an army following the conclusion of his Labours, and slew the king. Pindar suggests that the Molionidae were Augeas' protectors and that the Olympic Games were subsequently founded by Herakles in partial atonement for their deaths, though Apollodorus has them leading Heracles' army against their uncle, before turning against him and attacking the hero instead. Their deaths were discovered by their mother, who blamed the Argives for their murder, calling down a curse that resulted in her fellow Eleans shunning participation in the neighbouring Isthmian Games.

Like the traditional attribution, this story certainly fits many of the elements of Dürer's composition. The twins, conjoined or not, are clearly the fallen victims to the right of the scene. Molione covers her head in anguish, while her curse manifests as a terrible Fury behind her. Again though, the timing of the scene seems wrong, with Heracles' lack of a lion-skin clearly a deliberate choice by the artist.

The other suggestion is that this image is the product of a somewhat misunderstood or garbled version of events from Heracles' life, perhaps drawing on a later source tradition than the classical corpus, or the product of inaccurate recollections by Dürer or his circle of friends. If we are to assume that the central figure is indeed Heracles, then perhaps Dürer thought at the time of composition that the conflict with either Cacus or the Molionidae occurred before the slaying of the Nemean Lion, which Dürer seems to have been at pains to have included in the distance.

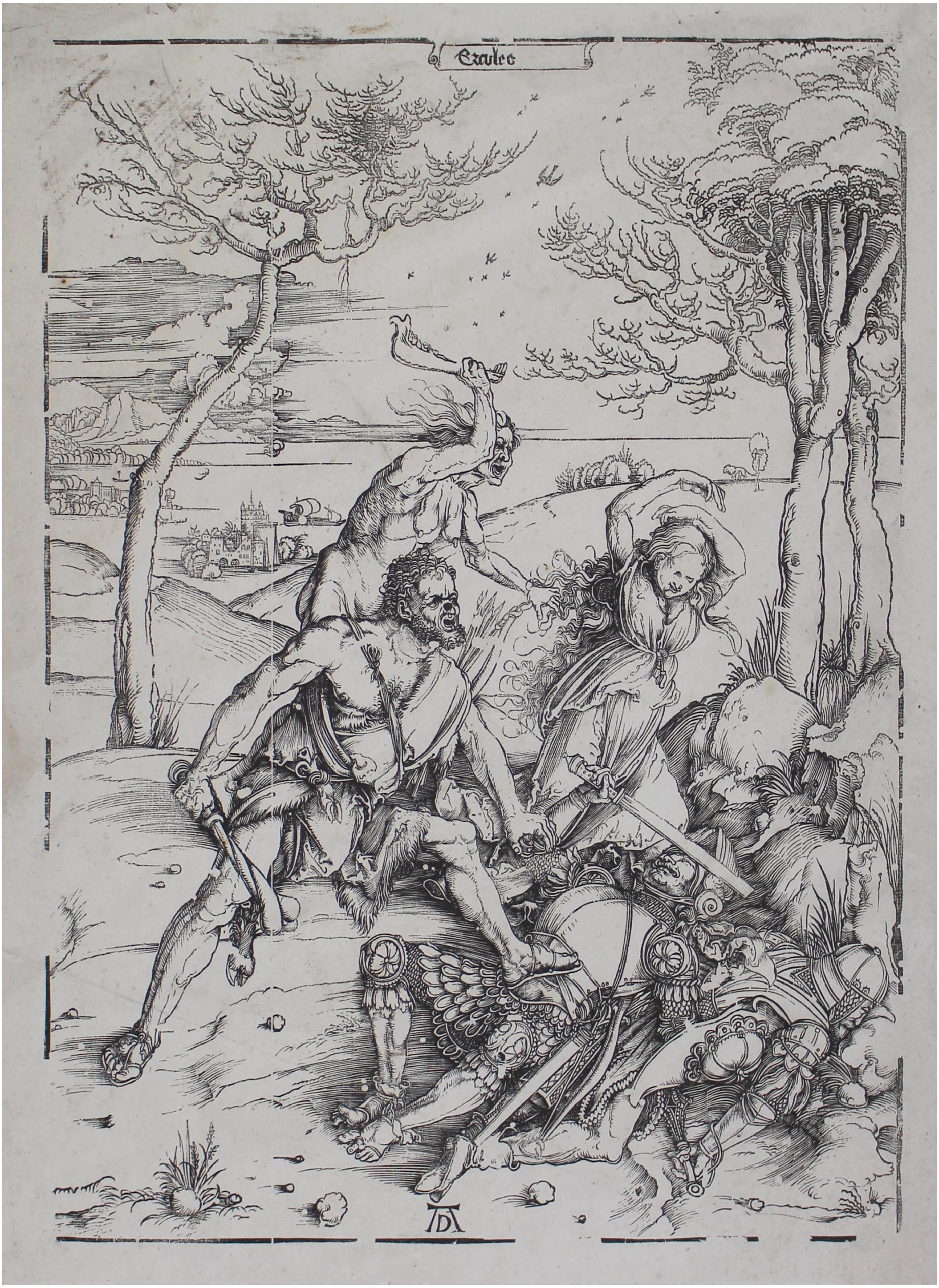
Another possibility is that this is a pastiche, or an elaboration of another subject popular with Medieval and Renaissance artists often referred to as *Hercules at the Crossroads*, or the *Judgement of Hercules*. In this story, recounted in Xenophon's *Memorabilia*, Heracles as a young man was confronted by a pair of woman at a crossroads, each of whom offered him a diverging path through life. One, Vice, promised an easy life passed in blissful obscurity. The second, Virtue, offered a life of severity and hardship, but one that carried the promise of lasting glory. Heracles chose the latter.

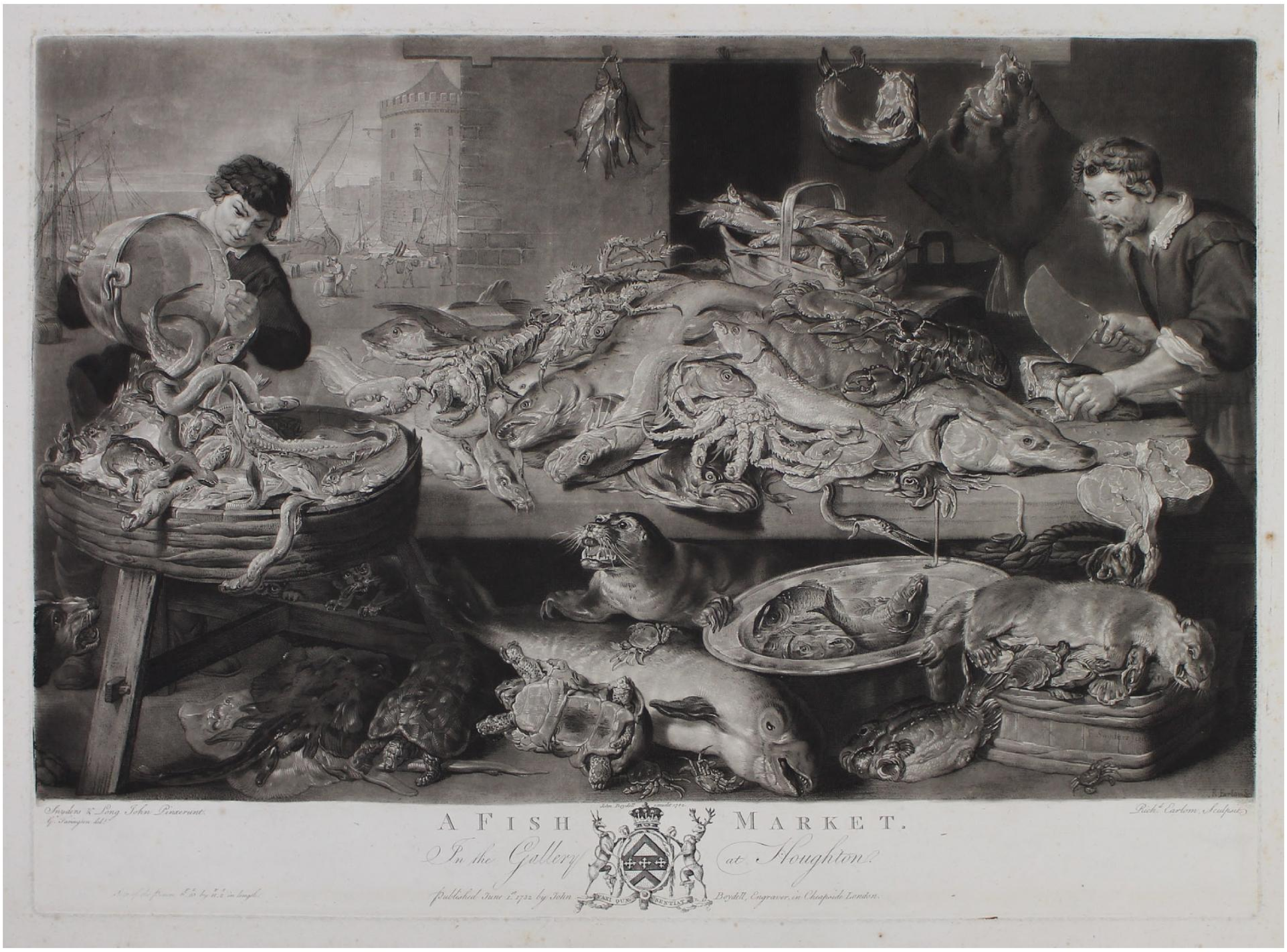
The scene was given a full treatment by Dürer less than two years after the production of the current woodcut, and shares a number of compositional similarities, though there are also notable difference. In the second image, Herakles is shown naked, and his club is clearly an uprooted tree rather than the short twisted club of the current scene. Virtue also brandishes a weapon, with which she intends to bludgeon Vice, though she is shown as a clothed and severe woman with her hair tied up in a scarf, rather than a naked crone. The horse's jawbone also features, though this time it is held by the satyr, the companion of Vice, and thus the bone is likely intended by Dürer as a symbol of the creature's barbarity and violence.

One final possibility is that the figures were not intended to represent Heracles at all, and instead represent either his enemies, or even a completely unconnected scene. The banderole at the top of the woodcut that contains the simple one-word title is notably much longer in size than the title requires, and perhaps was originally intended to carry a different legend. In many ways, the two attacking figures better represent bandits than heroes in their grotesquery and barbarity, particularly the mythological bandits Periphetes and Phaia from the myth cycle of Theseus. Both were encountered by the Athenian hero on his journey along the coasts of the Saronic Gulf. Periphetes, nicknamed Corynetes meaning club bearer, used his bronze club to kill passing travellers and rob them, while Phaia, a hideous old crone, owned a terrible flesh-eating pig called the Crommyonian Sow, though Plutarch describes her as a female bandit who was known locally as the Sow. Confusion between the deeds of Theseus and Heracles was not uncommon in the classical corpus, so perhaps this woodcut is yet another example of those conflicting source traditions.

Albrecht Dürer (1471 - 1528) was a celebrated German polymath. Though primarily a painter, printmaker and graphic artist, he was also a writer, mathematician and theoretician. Born in Nuremberg, Dürer was apprenticed to the painter Michel Wolgemut whose workshop produced woodcut illustrations for major books and publications. He travelled widely between the years of 1492 and 1494, and is known to have visited Martin Schongauer, the leading German painter and engraver at the time, at his studio in Colmar. In 1495, Dürer set up his own workshop in his native Nuremberg, and, by the beginning of the sixteenth-century, had already published three of his most famous series' of woodcuts: *The Apocalypse*, *The Large Passion*, and *The Life of the Virgin.* Nuremberg was something of a hub for Humanism at this time, and Dürer was privy to the teachings of Philipp Melanchthon, Willibald Pirkheimer and Desiderius Erasmus. The latter went so far as to call Dürer 'the Apelles of black lines', a reference to the most famous ancient Greek artist. Though Dürer's approach to Protestantism was not as staunch as that of his fraternity, his artwork was just as revolutionary. For their technical virtuosity, intellectual scope, and psychological depth, Dürer's works were unmatched by earlier printed work, and, arguably, have yet to be equalled.

Hollstein 238, Meder 238, 3 (Intermediate printing between state B and C, printed on thin laid paper not the thick yellowed paper after 1700 as called for by Meder)
Condition: Printed on laid paper. Dirt build up to margins and top left of image. Chips, creases, and folds to margins. Repaired tear to top margin, not affecting image.
[51300]
£2,000


Ercules


Snyders & Long John Pinxerunt.
G. Farington del.
John Boydell excudit 1782.
A FISH MARKET.
In the Gallery at Houghton.
Rich.d Earlom Sculpsit.
Published June 1.st 1782 by John Boydell, Engraver, in Cheapside London.

04. A Fish Market, The Game Market, A Herb Market, A Fruit Market

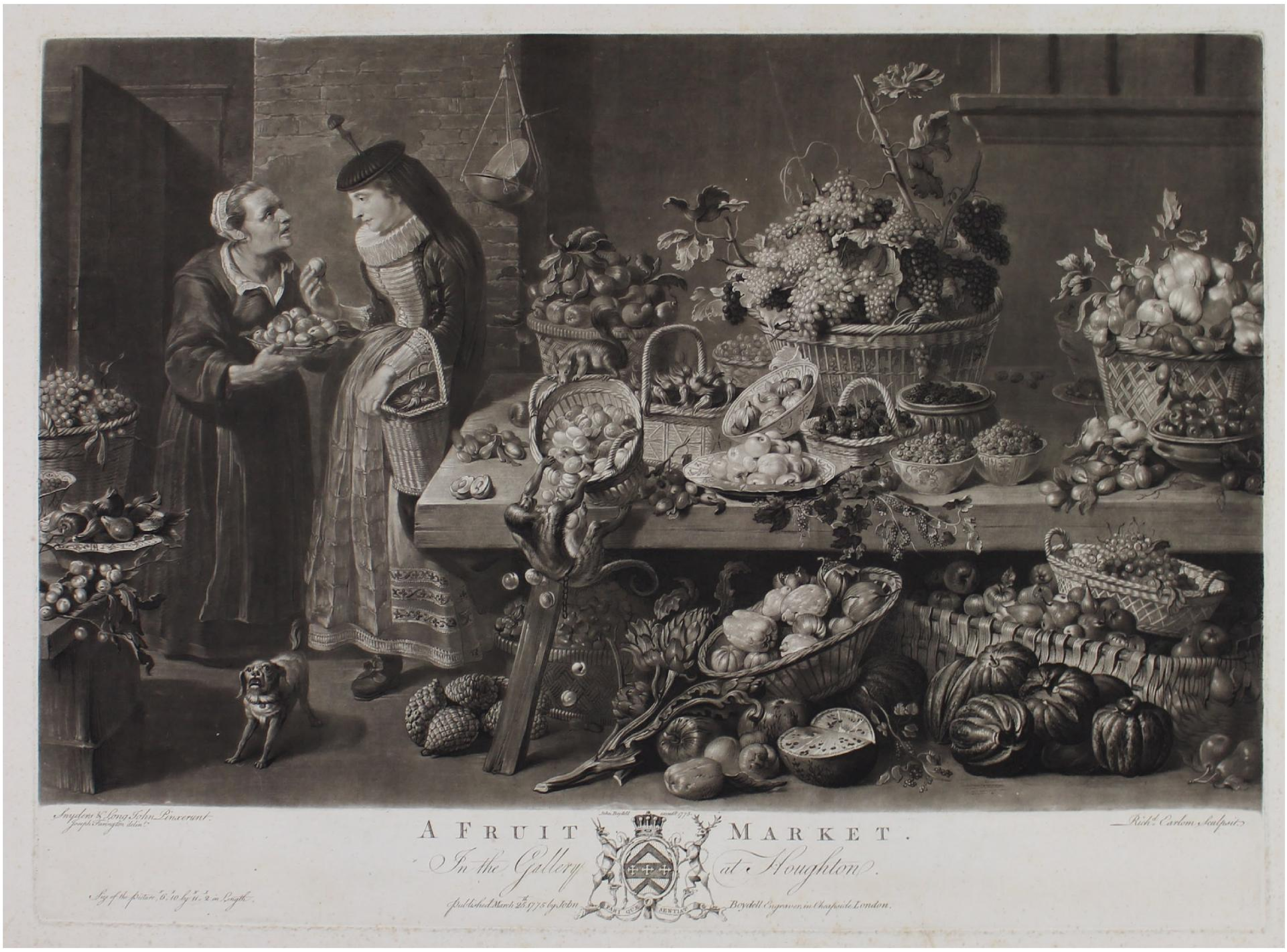
Richard Earlom after George Farington and Frans Snyders
Mezzotint
Images 355 x 575 mm, Plates 415 x 576 mm, Sheets 494 x 672 mm each
unmounted
[51298]
£3,000 for Set of 4

A Fish Market:
John Boydell excudit 1782. / Publish'd June 1st 1782 by John Boydell Engraver in Cheapside London.
Chaloner Smith unrecorded, Le Blanc unrecorded, Wessely 112, Lennox-Boyd ii/ii,
Condition: Some foxing in the margins not affecting the image or plate. Tear in upper left margin not affecting the image or plate.

The Game Market:
John Boydell excudit 1783. / Publish'd June 2nd 1783, by John Boydell Engraver in Cheapside London.
Chaloner Smith unrecorded, Le Blanc unrecorded, Wessely 109, Lennox-Boyd iv/iv
Condition: Some foxing to margins not affecting the image.

A Herb Market:
John Boydell excudit / Publish'd November.13.1799, by J. Boydell Engraver, Cheapside London.
Chaloner Smith unrecorded, Le Blanc undescribed, Rubinstein 13, Wessely 111, Lennox-Boyd iii/iii
Condition: Some foxing in the margins not affecting the image or plate.

A Fruit Market:
Published March 25th.1775 by John Boydell Engraver in Cheapside London
Chaloner Smith unrecorded, Rubinstein 12, Wessely 110, Lennox-Boyd ii/ii
Condition: Some foxing in the margins not affecting the image or plate. Diagonal crease in upper right.


Snydens & Long John Pinxerunt
Joseph Farington delin.
A FRUIT MARKET.
In the Gallery at Houghton.
John Boydell excudit 1775
Rich.d Earlom Sculpsit
Siz of the Picture 6.f 10 by 11.f 2 in Length
Published March 25th 1775 by John Boydell Engraver in Cheapside London.
FARI QUÆ SENTIAT

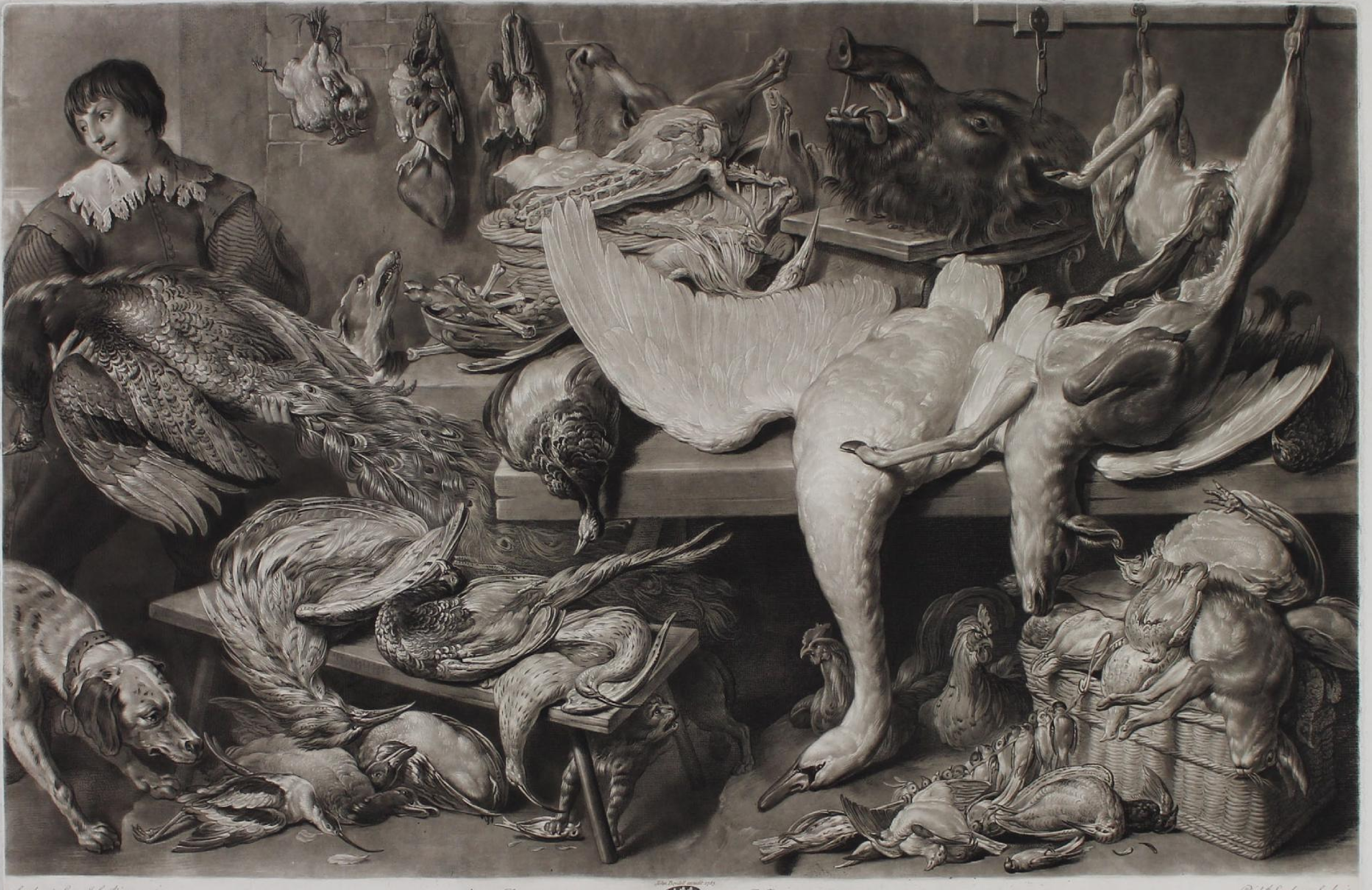
A fine set of the market scenes from the 'Houghton Gallery' series (1774-88), 162 prints after paintings in Robert Walpole's collection, sold in 1779 to Catherine the Great.

Richard Earlom (1743-1822) was a British painter, draughtsman and printmaker. He was born in London, and was apprenticed to Giovanni Battista Cipriani, after he was discovered making sketches of the Lord Mayor's coach. This natural faculty for art manifested throughout Earlom's career, and he is believed to have taught himself the technique of mezzotint. In 1765, Earlom went to work for Jonathan Boydell, who commissioned the artist to produce a large series of works from Sir Robert Walpole's collection at Houghton Hall. His works after van Huysum, as well as the still-life painter Jan van Os, are widely recognised as his most striking.

George Farington (1752-1788) was a British history painter and draughtsman. Born in Warrington in 1752, he was the younger brother and pupil of the landscape painter Joseph Farington. He then became a pupil of Benjamin West and entered the Royal Academy Schools in 1770.

Farington obtained the silver medal in 1779, and in 1780 won the gold medal for the best historical picture, the subject being 'The Caldron Scene from Macbeth'. For John Boydell, Farington made several drawings from the Houghton collection. In 1782 he worked in India. He fell ill whilst making studies for a grand picture of the court of the Nawab of Murshidabad, and died there a few days later in 1788.

Frans Snyders or Snijders (1579-1657) was a Flemish painter of animals and still lifes. Born in Antwerp, he was a student of Pieter Brueghel the Younger (1593), and Hendrick van Balen, the first master of Van Dyck. He became a master of the Antwerp painters guild in 1602. Between 1608 and 1609 he travelled around Italy, where he worked for Cardinal Borromeo in Milan. In 1611 he married Margaretha, the sister of Cornelis and Paul de Vos. He was principal painter to the Archduke Albert of Austria, governor of the Low Countries. One of his hunting scenes was presented by Albert to Philip III of Spain, who then commissioned further works from Snyders. He also worked for Archduke Leopold Wilhelm of Austria. His followers included Nicasius Bernaerts, Juriaen Jacobsze, Jan Roos I, Jan Fyt and Paul de Vos. Jan Fyt became his assistant from 1629.



Snyders & Long John pinxerunt

Richd. Earlom Sculpsit

John Boydell excudit 1783

A GAME MARKET.

In the Collection of His Grace the Duke of Newcastle

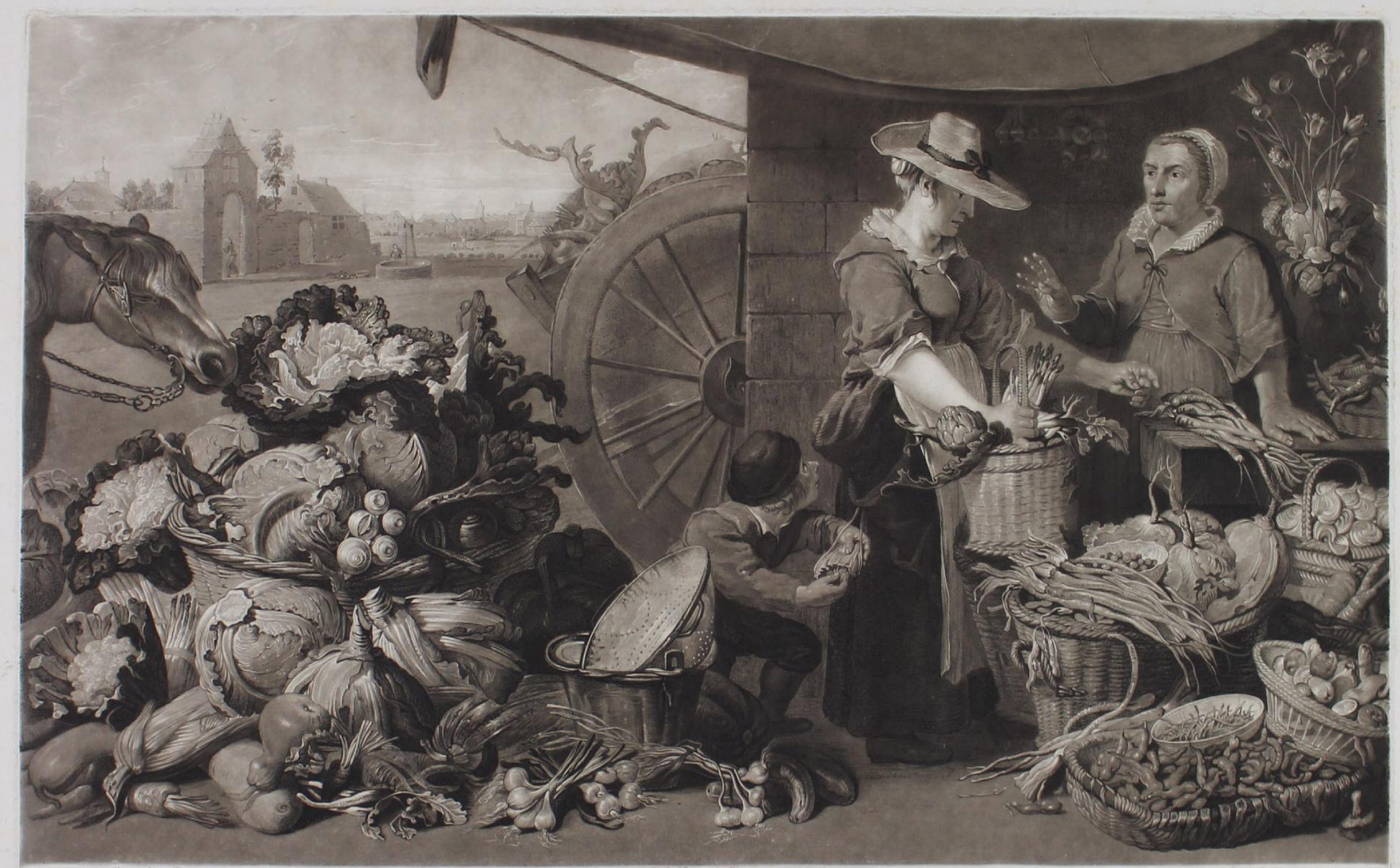
AT CLUMBER PARK IN NOTTINGHAMSHIRE

LOYALTE N'A HONTE

NB. The Empress of Russia having purchased the Houghton Collection, the Proprietor had not time to make a Drawing from this Picture before their departure; The Duke of Newcastle having four Original Pictures by Snyders of the Markets with very little variations, gave leave to make a Drawing from this Picture, in order to make the set complete.

Size of the Picture 6.2 by 8.6 in length

Published June 2d. 1783, by John Boydell, Engraver, in Cheapside, London.



Snyders & Long John Pinxerunt.
Joseph Farington delin.t

John Boydell excudit 1779.

A HERB MARKET.

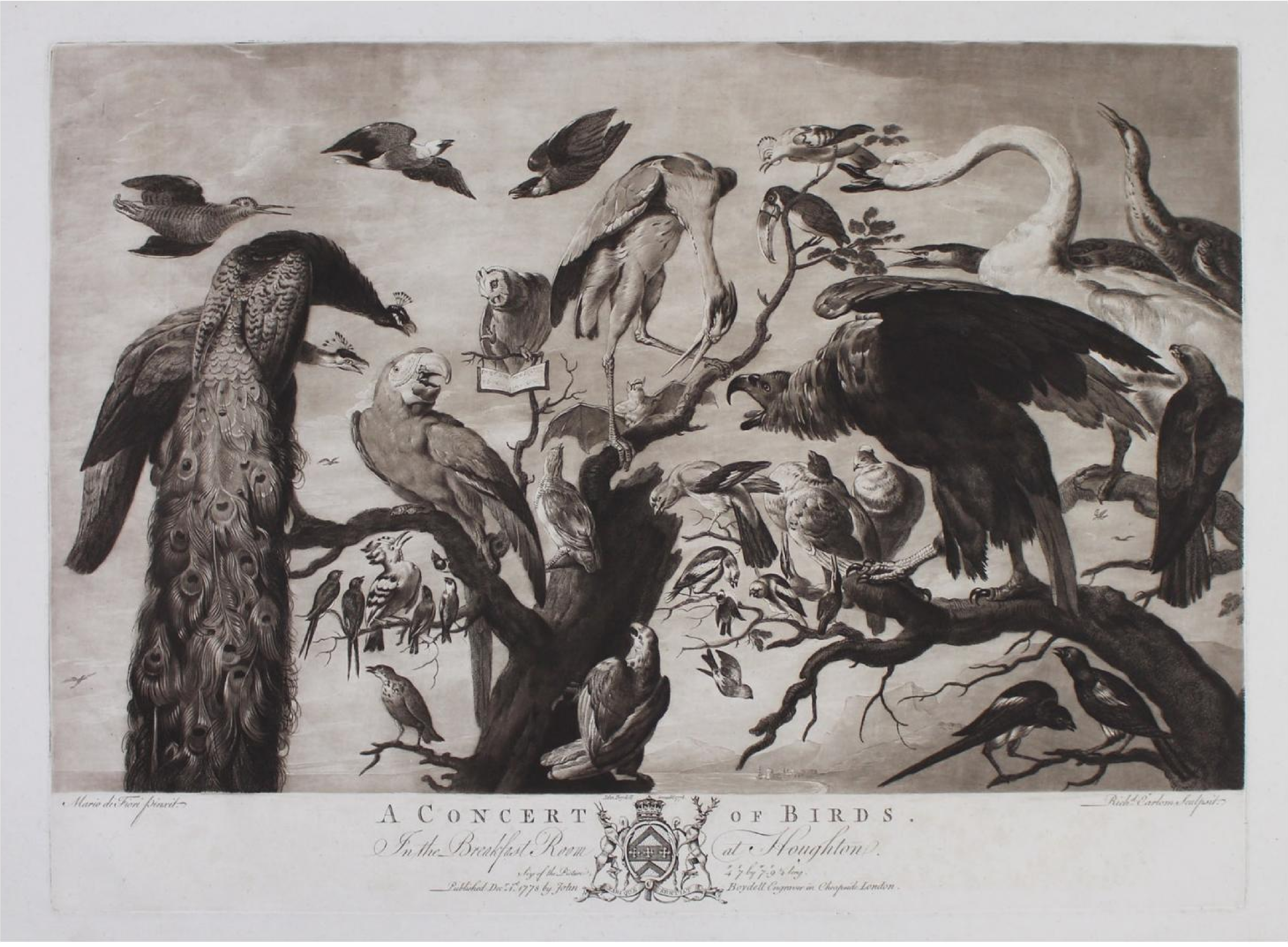
In the Gallery at Houghton.

Rich.d Earlom Sculpſit.

Size of the Picture, 6.F 10.I by 11.F 2.I in Length.

Published Nov.r 13. 1779 by John Boydell Engraver in Cheapſide London.

FARI QUAE SENTIAT



05. A Concert of Birds.

Richard Earlom after Mario Nuzzi
Mezzotint
Published Decr. 1st. 1778 by John Boydell Engraver in Cheapside London.
Image 355 x 570 mm, Plate 413 x 572 mm, Sheet 492 x 665 mm unmounted

A large scale mezzotint depicting a group of domestic and exotic birds perched awkwardly on top of branches. In the centre of the image an owl stands atop a smaller branch with a book of sheet music open below, the other birds have open beaks giving the appearance of singing in unison. In the background are some mountains by a coast, and a small town.

From the 'Houghton Gallery' series (1774-88), 162 prints after paintings in Robert Walpole's collection, sold in 1779 to Catherine the Great.

Mario Nuzzi (1603–1673), who also went by the pseudonym, Mario de' Fiori, was an Italian painter in the Baroque style. He is most known for his paintings of floral arrangements, hence the use of his pseudonym "Fiori" meaning "flowers".

Richard Earlom (1743 - 1822) was a British painter, draughtsman and printmaker. He was born in London, and was apprenticed to Giovanni Battista Cipriani after he was discovered making sketches of the Lord Mayor's coach. This natural faculty for art manifested throughout Earlom's career, and he is believed to have taught himself the technique of mezzotint.

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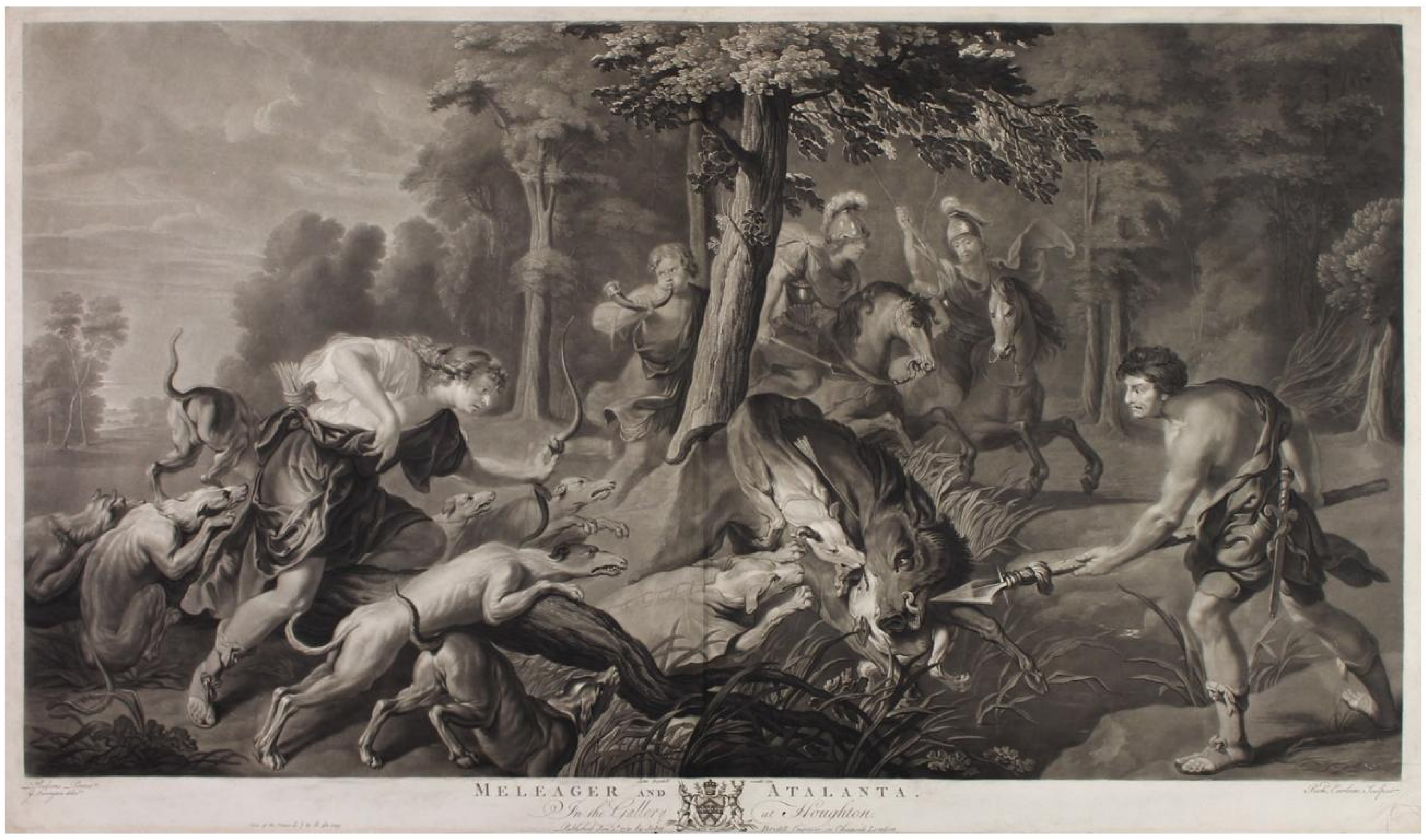
Le Blanc 51, Wessely 139, Lennox-Boyd iii/iii
Condition: Small repaired tear to right margin, not affecting image.
[51301]
£1,000


MELEAGER AND ATALANTA.
In the Gallery at Houghton

06. Meleager and Atalanta.

Richard Earlom after George Farington after Peter Paul Rubens
Mezzotint
Published Jany. 1st. 1781 by John Boydell, Engraver in Cheapside London.
Image 465 x 850 mm, Sheet 514 x 882 mm
unmounted

A large scale mezzotint of the Calydonian boar hunt scene from the story of Meleager and Atalanta. The scene shows Meleager to the right, spear in hand, and Atalanta to the left, her bow in hand having hit the boar with her arrow. The boar is at the centre of the scene with several hunting dogs pouncing on it. In the background is the accompanying hunting party on horseback.

Meleager, son of the King of Calydon, led a band of heroes to hunt and kill a monstrous boar, that had been terrorising the city of Calydon because of a slight given to the goddess Artemis by Meleager's father Oeneus. Among the heroes was Atalanta, a virgin huntress, whom Meleager immediately fell in love with. After the hunt, Meleager chose to present the boar's hide to Atalanta, as, of all the assembled heroes, she had struck the beast first. An argument ensued because of his decision, and in the scuffle, Meleager defended Atalanta by slaying a number of the other heroes, including his brother and uncle. Upon hearing of the news, Meleager's own mother engineered his death, by burning a brand that the Fates had decreed would end Meleager's life with its final flame.

From the 'Houghton Gallery' series (1774-88), 162 prints after paintings in Robert Walpole's collection, sold in 1779 to Catherine the Great.

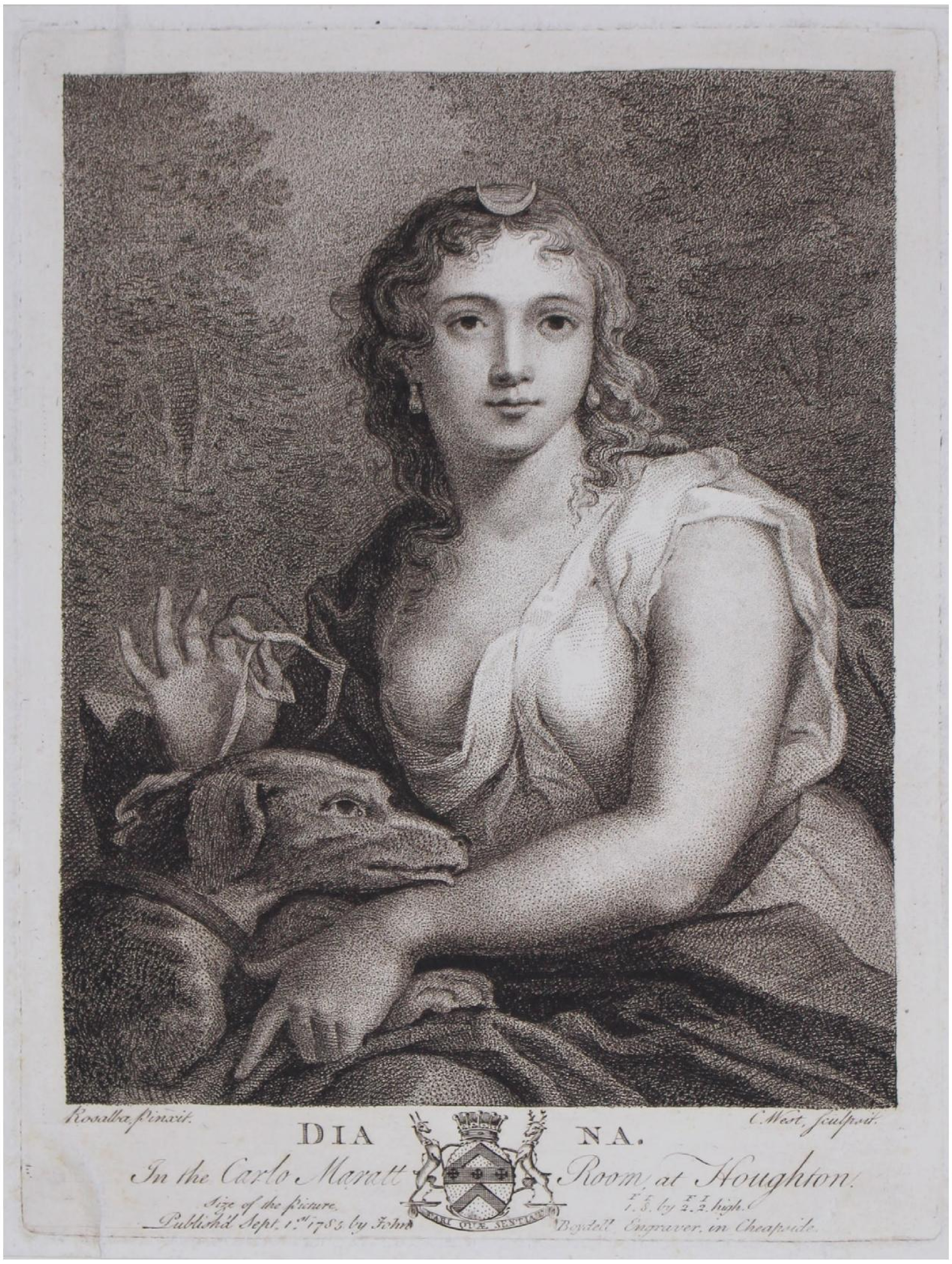
Richard Earlom (1743 - 1822) was a British painter, draughtsman and printmaker. He was born in London, and was apprenticed to Giovanni Battista Cipriani after he was discovered making sketches of the Lord Mayor's coach. This natural faculty for art manifested throughout Earlom's career, and he is believed to have taught himself the technique of mezzotint.

In 1765, Earlom went to work for John Boydell, who commissioned the artist to produce a large series of works from Sir Robert Walpole's collection at Houghton Hall. His works after van Huysum, as well as the still-life painter Jan van Os, are widely recognised as his most striking.

George Farington (1752-1788) was a British history painter and draughtsman. Born in Warrington in 1752, he was the younger brother and pupil of the landscape painter Joseph Farington. He then became a pupil of Benjamin West and entered the Royal Academy Schools in 1770. Farington obtained the silver medal in 1779, and in 1780 won the gold medal for the best historical picture, the subject being 'The Caldron Scene from Macbeth'. For John Boydell, Farington made several drawings from the Houghton collection. In 1782 he worked in India. He fell ill whilst making studies for a grand picture of the court of the Nawab of Murshidabad, and died there a few days later in 1788.

Sir Peter Paul Rubens (1577-1640) was an exponent of the Baroque style, and a pre-eminent artist of the seventeenth century. He was a leading painter of altarpieces, history painting, large-scale decorations and landscapes. Born in Germany, Rubens moved to Antwerp in around 1588, where he trained with Otto van Veen. He travelled in Italy between 1600 and 1608, where he was influenced by ancient and Italian Renaissance art. In 1609, he became court painter to Archduke Albert and the Infanta Isabella, Governors of the Netherlands for Spain. From 1628 to 1630, Rubens returned to Spain, where he met Velázquez, then came to England. A scholar, collector and diplomat, he was knighted by Philip IV of Spain and Charles I of England.

Wessley 81
Condition: Vertical centre fold as issued. Trimmed within plate mark on lower margin. Repaired tear to bottom right corner. Creasing to top and lower right corners from verso album tabs.
[51303]
£650


Rosalba Pinxit.
C. West, ſculpſit.
DIA NA.
In the Carlo Maratt Room at Houghton.
ſize of the Picture 1.8. by 2.2. high.
Publish'd Sept. 1st 1783 by John Boydell Engraver, in Cheapside.
FARI QUÆ SENTIAT

07. Diana

Charles West after Rosalba Carriera
Stipple
Publish'd Sept 1st, 1783 by John Boydell, Engraver in Cheapside.
Image 156 x 126 mm, Plate 185 x 139 mm, Sheet 192 x 146 mm unmounted

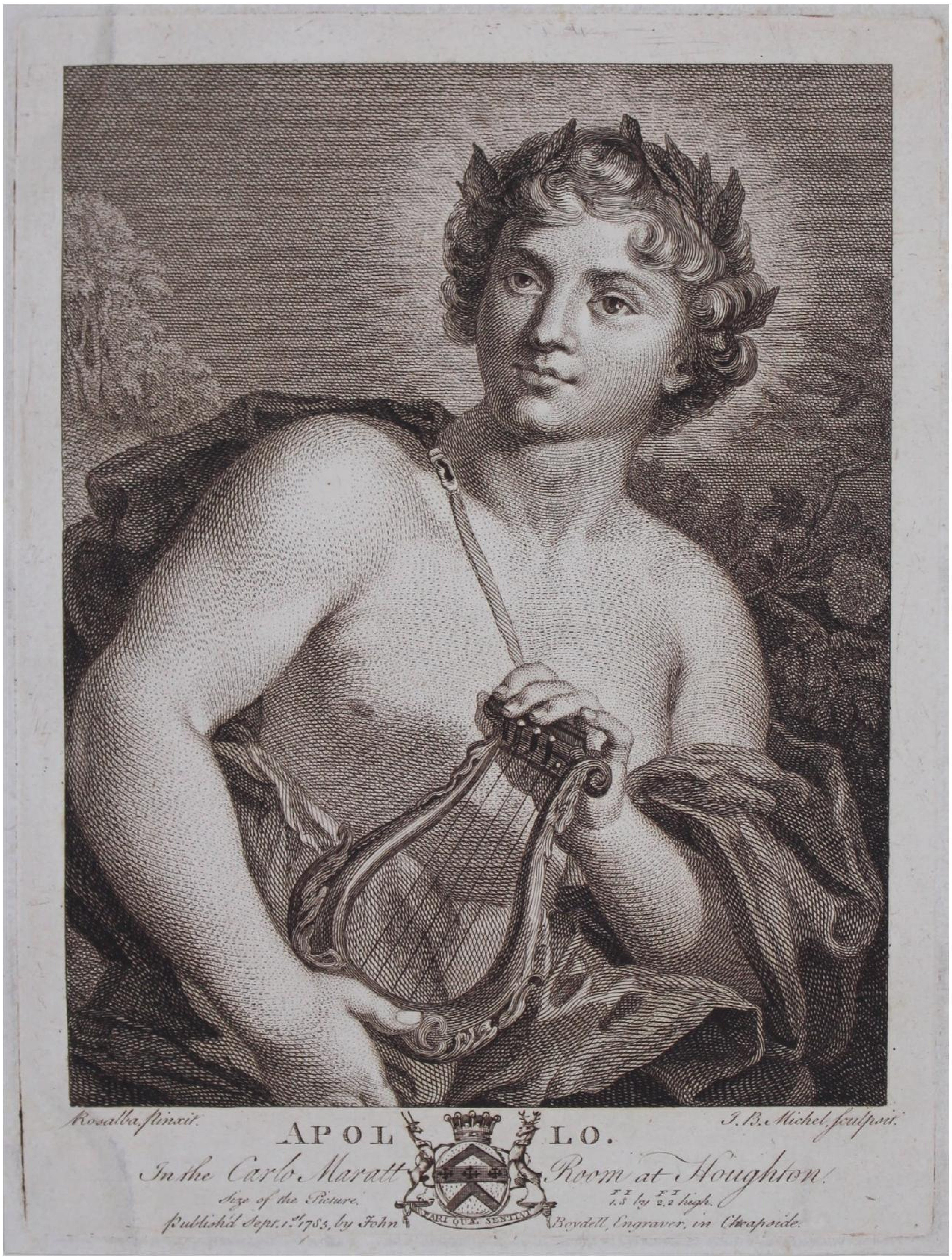
A half length depiction of the goddess Diana seated holding a ribbon in her right hand, a dog leans its head on her lap, with the inscription below the image: '*In the Carlo Marratt Room at Houghton*.' along with the dimensions of the original painting.

A plate from the 'Houghton Gallery' series (1774-88), 162 prints after paintings in Robert Walpole's collection, sold in 1779 to Catherine the Great.

Charles West (fl.1782-7) was a British engraver working in London often for Boydell.

Rosalba Carriera (January 12, 1673 - April 15, 1757) was a Ventian Rocco painter who specialised in miniatures and later pastel portraits.

Condition: Spots of glue residue in corners on verso. Repaired tear to top right margin, not affecting image.
[51299]
£175


Rosalba pinxit.
J. B. Michel ſculpſit.
APOL LO.
In the Carlo Maratt Room at Houghton.
Size of the Picture, 1.5 by 2.2 high.
FARI QUÆ SENTIAT
Publish'd Sept. 1st 1783, by John Boydell, Engraver, in Cheapſide.

08. Apollo

Jean Baptiste Michel after Rosalba Carriera
Stipple
Publish'd Sept 1st, 1783 by John Boydell, Engraver in Cheapside.
Image 158 x 126 mm, Plate 185 x 139 mm, Sheet 192 x 146 mm unmounted

A half length depiction of the god Apollo turned to left holding a lyre, wearing a mantle secured by a strap across his ches and wearing a crown of laurel leaves with the inscription below the image: '*In the Carlo Marratt Room at Houghton*.' along with the dimesnsions of the original painting.

A plate from the 'Houghton Gallery' series (1774-88), 162 prints after paintings in Robert Walpole's collection, sold in 1779 to Catherine the Great.

Jean Baptiste Michel (1748-1804) was a French-born engraver who almost exclusively work for Boydell during his time in London (1774-1786).

Rosalba Carriera (January 12, 1673 - April 15, 1757) was a Ventian Rocco painter who specialised in miniatures and later pastel portraits.

Condition: Spots of glue residue in corners on verso.
[51311]
£175

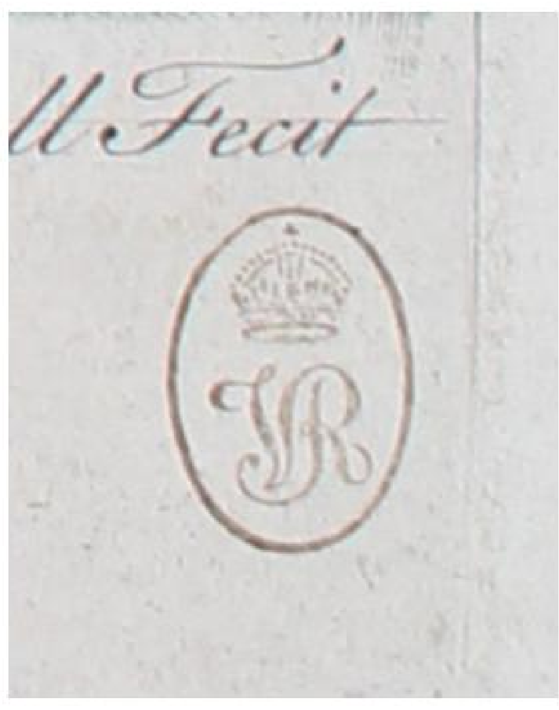
PORTRAITS

09. James Earl of Kildare, 1754

James McArdell after Sir Joshua Reynolds
Mezzotint
J. Reynolds Pinxt. J. Mc.Ardell Fecit. 1754
Image 345 x 245 mm, Plate 350 x 250 mm, Sheet 360 x 260 mm unmounted

A three-quarter length mezzotint portrait of James Fitzgerald, 1st Duke of Leinster, known as The Earl of Kildare between 1743 and 1761, after the portrait by Sir Joshua Reynolds. The Earl is shown facing the viewer, turning to the left, dressed in an embroidered, broad-sleeved coat and fur-trimmed cape. He holds a rolled scroll in his left hand, and with his right, gestures to a distant landscape through an open window.

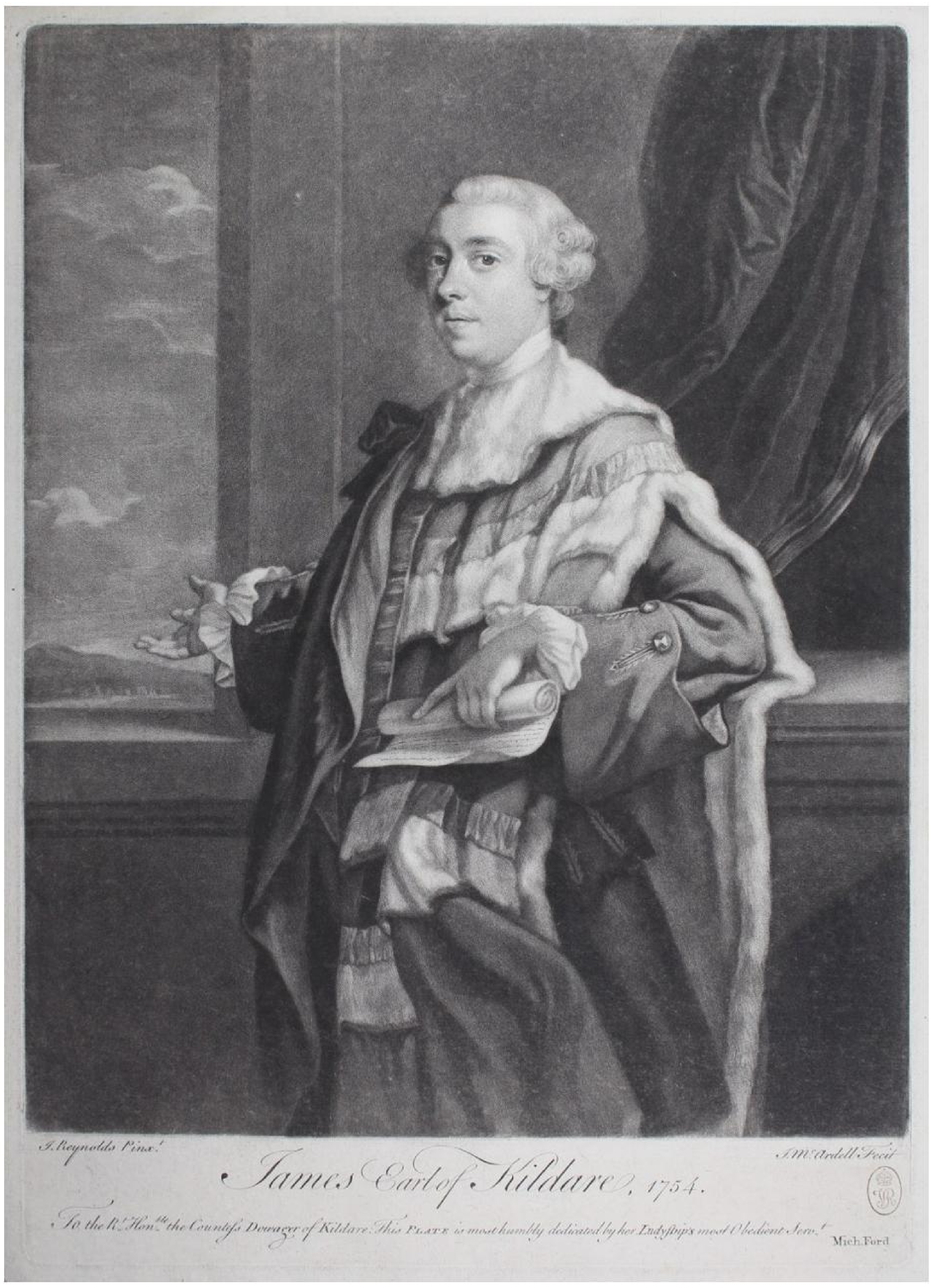
A collectors mark in sepia ink to the right of the inscription space features a crowned initial '*VR*,' Lugt entry L.2535, from the Royal Library of Windsor Castle and thus originally from the personal collection of Queen Victoria.



Dedication below title reads: '*To the Rt. Honble. the Countess Dowager of Kildare, This Plate is most humbly dedicated by her Ladyship's most Obedient Servt. Mich. Ford.*'

James McArdell (1729 – 1765) was a mezzotinter. He was born in Dublin, and studied under Brooks. He travelled to London with Brooks c. 1746. McArdell is regarded as the outstanding mezzotinter of the so-called Dublin school, concentrating mostly on portraits. He is believed to have been Reynolds favourite engraver. He published his own plates, most of which were purchased after his death by Robert Sayer.

Sir Joshua Reynolds (1723-1792) was one of the most important figures of the eighteenth century art world. He was the first President of the Royal Academy and Britain's leading portrait painter. Through a series of lectures on the *Discourses on Art* at the Royal Academy he defined the style later known as the *Grand Manner*, an idealised Classical aesthetic.


J. Reynolds Pinx.
J. McArdell Fecit
James Earl of Kildare, 1754.
To the Rt. Honble. the Countess Dowager of Kildare, This Plate is most humbly dedicated by her Ladyship's most Obedient Servt.
Mich. Ford

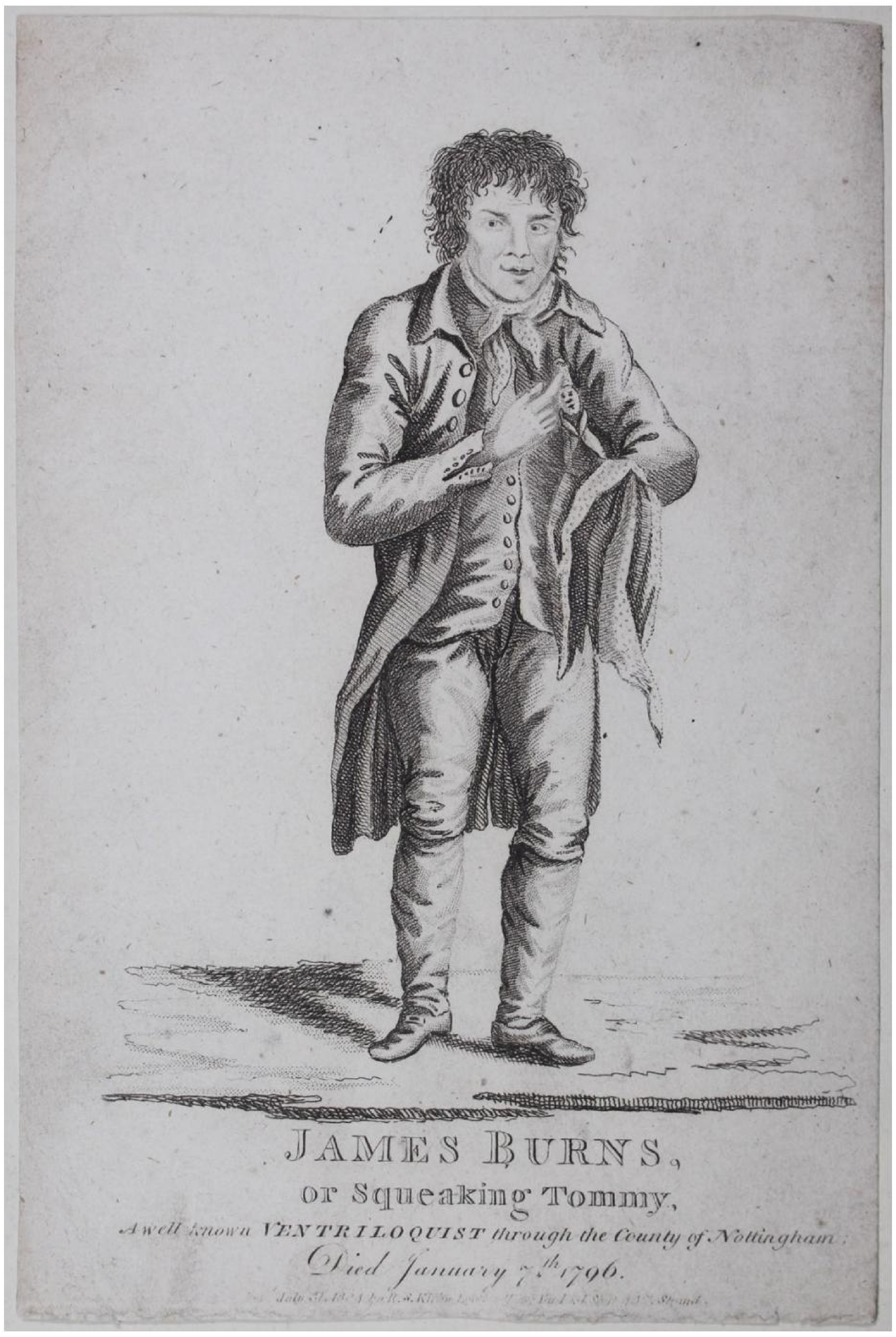
He had a profound impact on the theory and practice of art and helped to raise the status of portrait painting into the realm of fine art. A flamboyant socialite, Reynolds used his social contacts to promote himself and advance his career becoming one of the most prominent portrait painters of the period.

Michael Ford (d.1765) was an Irish printmaker and publisher active in Dublin. In 1746, Ford took over the premises of the mezzotinter John Brooks after the latter returned to London, and also hired the engraver Andrew Miller, who had formerly been employed by Brooks. The relationship fell out, and Miller set up his own print shop in competition with Ford.

Chaloner Smith 113 ii/iii, Russell 113 iii/iv, Goodwin - McArdell 36, Hamilton 43, O'Donoghue 1, Lennox - Boyd iv/v
Ex. Col.: Queen Victoria
Condition: Minor surface abrasion to image, otherwise a clean impression. Trimmed close to plate mark on all sides.
[51285]
£300

10. James Burns, or Squeaking Tommy, a well known Ventriloquist through the County of Nottingham, Died January 7th 1796

John Scott
Etching
Pubd. July 31, 1804, by R.S. Kirby, London House Yard, & I. Scott 447 Strand.
Image 170 x 110 mm, Sheet 192 x 128 mm
unmounted


JAMES BURNS,
or Squeaking Tommy,
A well known VENTRILOQUIST through the County of Nottingham;
Died January 7th 1796.

A full-length portrait of James Burns, better known as Squeaking Tommy, an Irish-born ventriloquist who settled in Nottinghamshire, engraved for R.S. Kirby's '*Wonderful and Eccentric Museum, or, Magazine of Remarkable Characters*.'

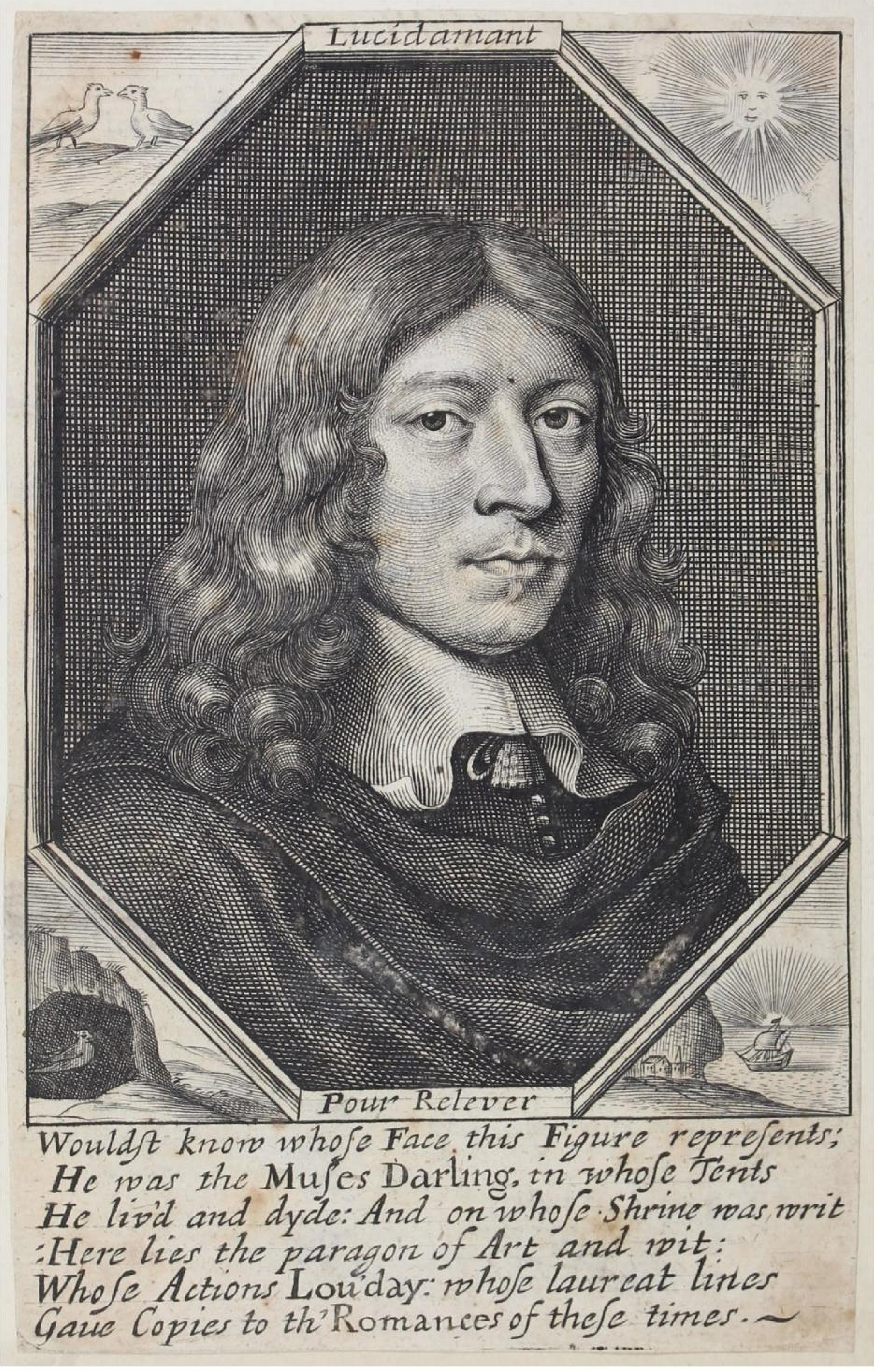
Kirby's book describes James Burns' feats of throwing his voice, a talent which he used in the main for playing pranks on shopkeepers, particularly fishmongers and cooks. He is shown carrying a small doll in the crook of his left arm, and Kirby describes how his talents were so convincing as to drive one young onlooker to hysteria, an event which landed Burns in the house of correction.

John Scott (1774 - 1827) was an English engraver and father of John R. Scott, also an engraver. Specialising in animals, his work was published in the *Sporting Magazine* and similar publications. Born in Newcastle, he worked in London with his brother William as a dealer and prime agent for Alexander Sutherland. His career came to an end in 1821 after he suffered a stroke.

Condition: Trimmed within platemark at top and sides, and tipped to an album page. Minor time toning and dirt staining, particularly to corners of sheet.
[51283]
£50

11. Robert Loveday

William Faithorne
Copper engraving
1659
Image 115 x 85 mm, Sheet 140 x 88 mm
unmounted

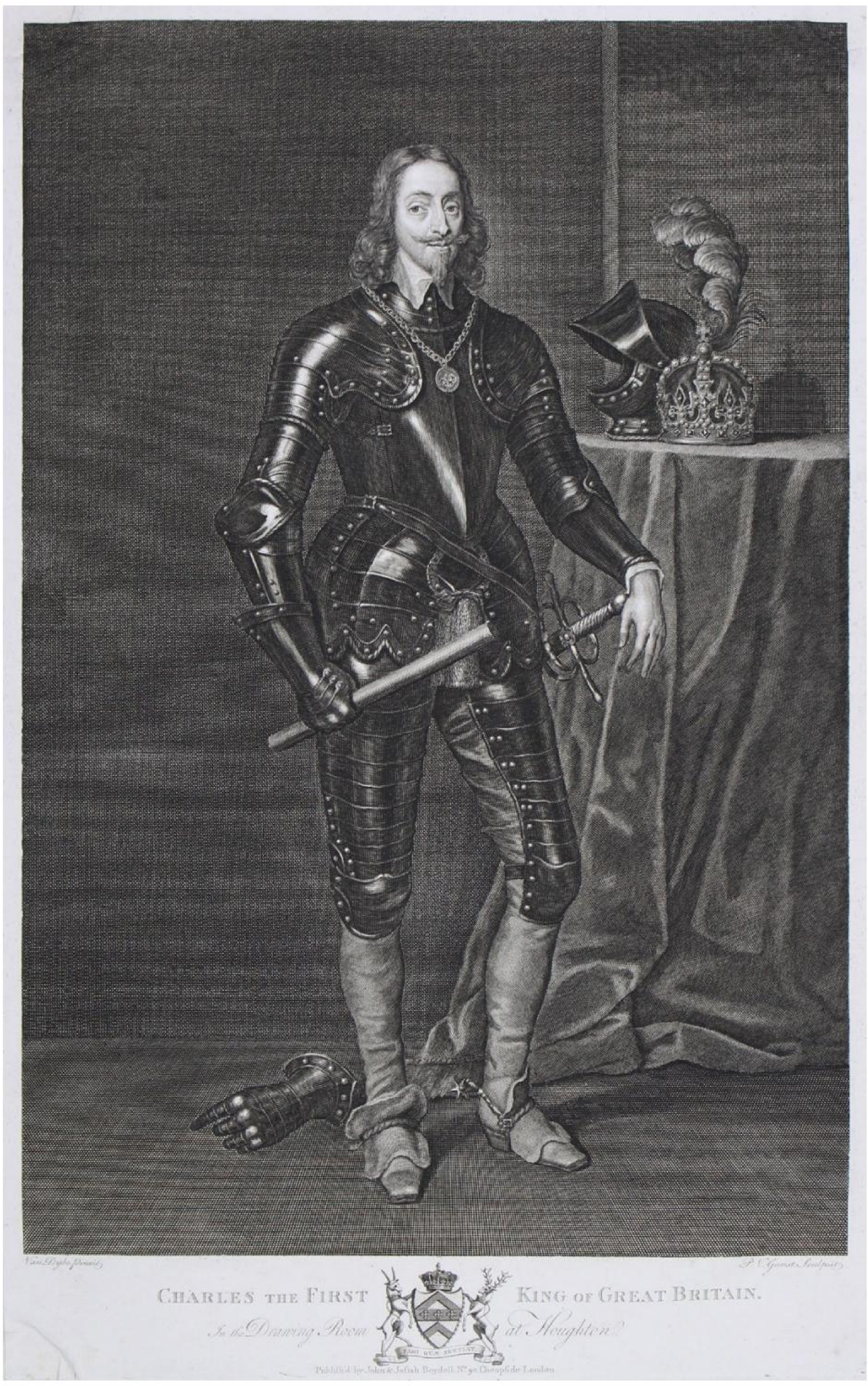

Lucidamant
Pour Relever
Wouldſt know whoſe Face this Figure repreſents;
He was the Muſes Darling, in whoſe Tents
He liv'd and dyde: And on whoſe Shrine was writ
:Here lies the paragon of Art and wit:
Whoſe Actions Louday: whoſe laureat lines
Gaue Copies to th'Romances of theſe times.

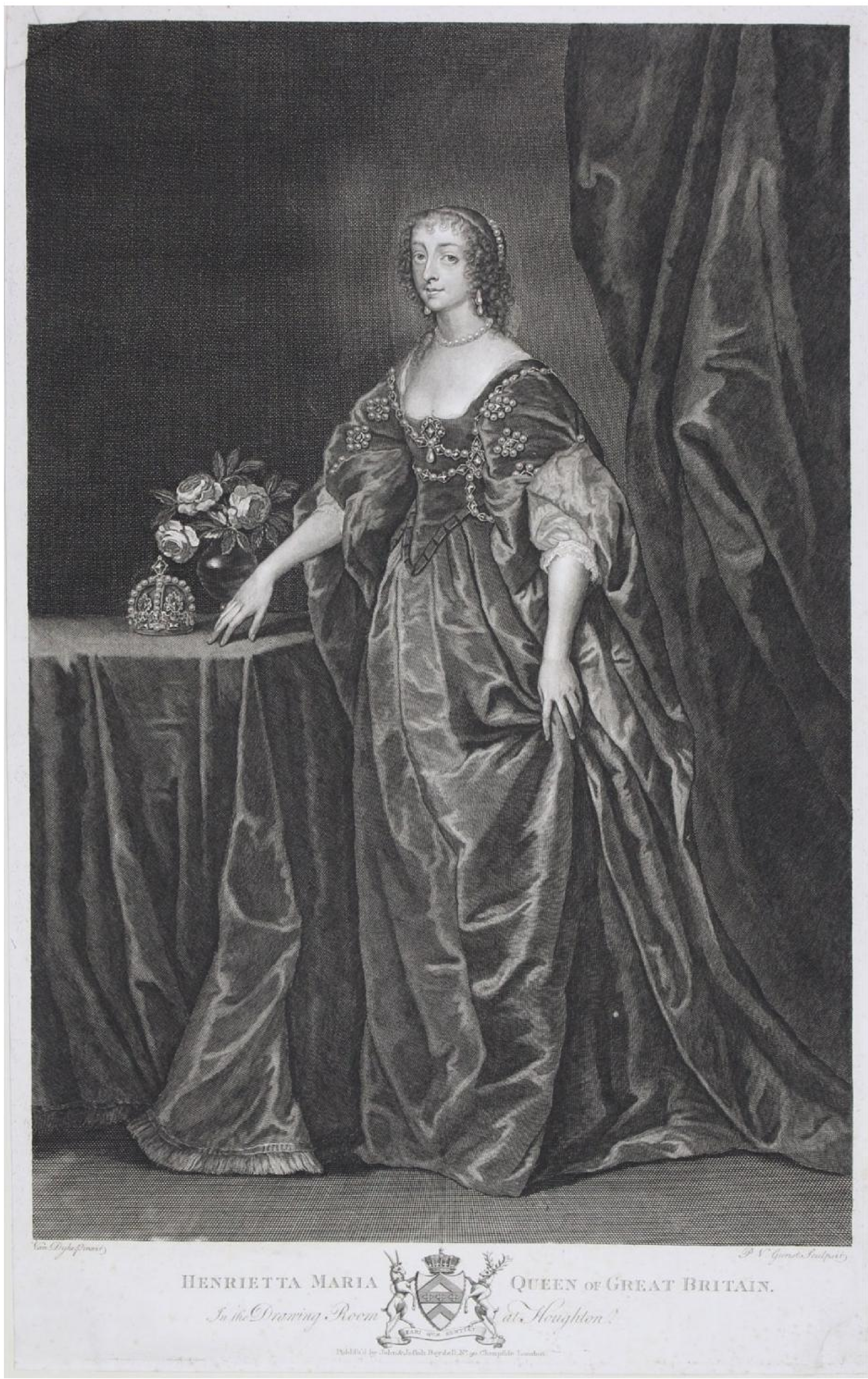
A bust portrait of the translator Robert Loveday set within an octagonal frame, with ‘*Lucidamant*’ and ‘*Pour Relever*’ engraved above and below, followed by six lines of verse, the four corners are embellished with illustrations. This portrait was used as the frontispiece to Loveday’s ‘ ‘*Loveday’s Letters Domesick and Forrein, To Several Persons, occasionally distributed in Subjects Philosophicall, Historicall & Moral*’ (London, 1659).

Robert Loveday (1620/21-1656) was an English Translator who translated La Calprenède’s romance of ‘Cleopatra,’ published as ‘*Hymen’s Præludia, or Love’s Master-Piece*’

William Faithorne (c. 1620-1691) was an English engraver and draughtsman. He apprenticed first to painter and printseller Robert Peake and later to engraver John Payne. Faithorne was imprisoned and then exiled as a royalist during the Civil Wars. By 1652 however, he had returned to London and able to establish his own print shop, thanks to his close links with the international print trade. In addition to selling prints, he continued to work as a printer and engraver, and published “*The Art of Graving and Etching in 1662*”. On the Restoration of the monarchy in 1660, Faithorne was appointed copper engraver to the king. One of his sons, also named William Faithorne, became a mezzotint engraver.

O’Donoghue 1. Second state, after alteration of ‘Romanses’ in last line of verses to ‘Romances,’ Fagan 88
Condition: Trimmed within the plate, tipped to album page.
[51305]
£65


Van Dyke pinxit
P. V. Gunst Sculpsit
CHARLES THE FIRST
KING OF GREAT BRITAIN.
In the Drawing Room
at Houghton
Publish'd by John & Josiah Boydell. No. 90 Cheapside London


Van Dyke pinxit
P. V. Gunst Sculpsit
HENRIETTA MARIA
QUEEN OF GREAT BRITAIN.
In the Drawing Room
at Houghton
Publish'd by John & Josiah Boydell. No. 90 Cheapside London

12. Charles the First King of Great Britain/Henrietta Maria Queen of Great Britain

Pieter Stevensz van Gunst after Anthony van Dyck
Copper engraving
Publish'd by John & Josiah Boydell. No.90. Cheapside London. c.1788.
Images 458 x 304 mm, Sheets 520 x 320 mm
unmounted

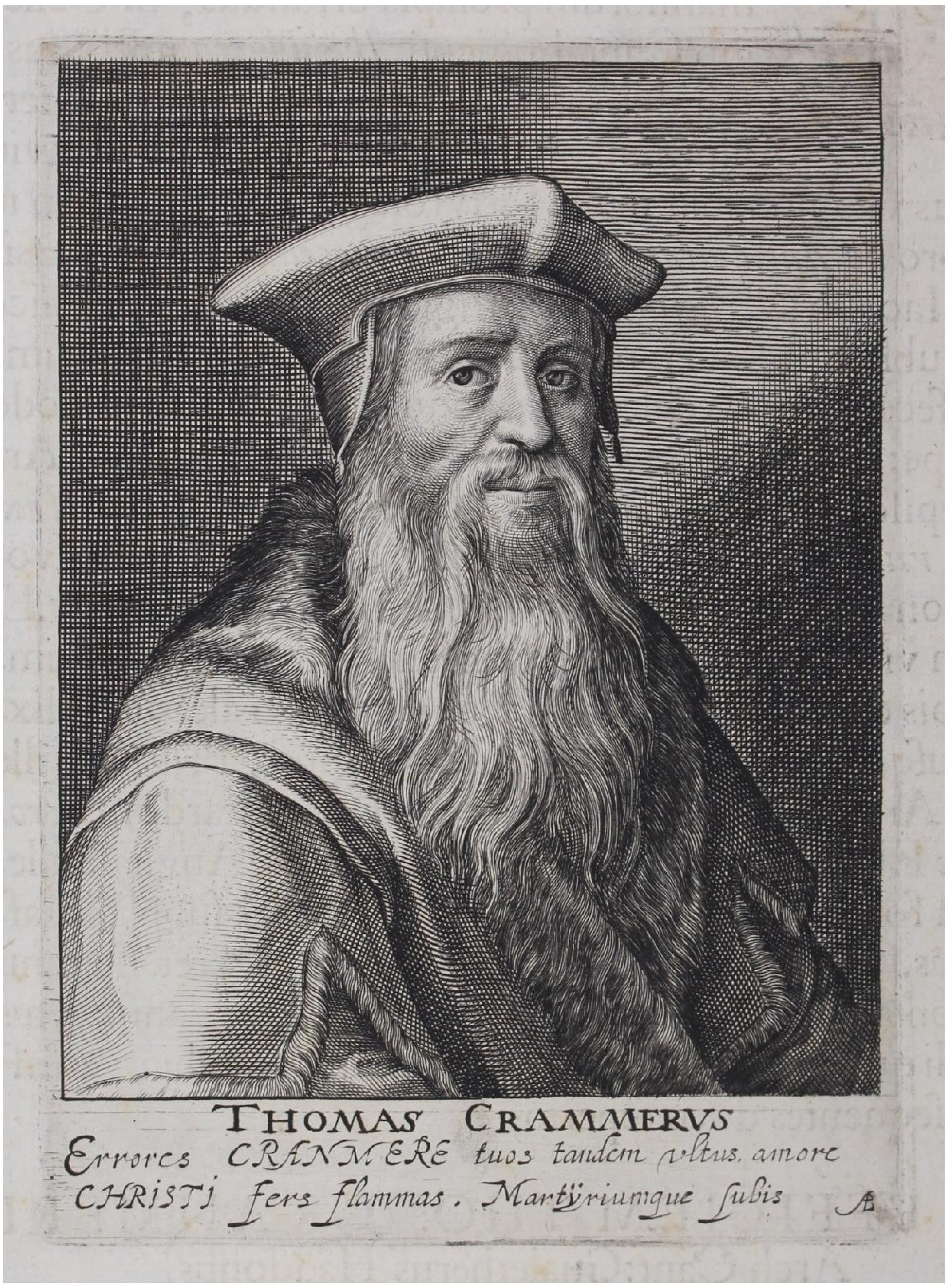
A fine pair of full length portraits of Charles I and his wife Henrietta Maria. Charles I is seen contrapposto in full metal plate armour. His left hand is bear resting on the hilt of his sword, his gauntlet lies on the floor behind him. Behind him is a tall table covered in a cloth, the King's crown and his plumed helmet on top. Henrietta Maria is seen standing in a luxurious silk gown, with pearl and jewelled embellishments to the chest and arms. She is wearing a pearl necklace and earrings, with a string of pearls in her hair. Her hand is resting on a table to the left on top of which sits the Queen's crown and a vase of roses.

From the 'Houghton Gallery' series (1774-88), 162 prints after paintings in Robert Walpole's collection, sold in 1779 to Catherine the Great.

Pieter Stevensz van Gunst (1658-1731) worked in Amsterdam as a reproductive engraver in the manner of Houbraken. A prolific printmaker, he is best-known for his portrait prints and book illustrations. He was linked with Britain in 1713-5 when he engraved a set of ten plates after whole-lengths by van Dyck from the Wharton collection (before they went to Houghton and thence to the Hermitage). These were proposed to subscribers by a syndicate of dealers - Cock, Comyns and McSwiny - who employed Houbraken to come from Holland in 1713 to make the drawings and van Gunst to engraved them in Amsterdam. The set of ten was advertised in the London Gazette on 13 December 1715.

Anthony van Dyck (1599-1641) was a Flemish painter. A pupil of Rubens, Van Dyke worked in Italy from 1621-26, and then from 1632 onwards he predominantly painted in England, where he was knighted by Charles I.

Charles: O'Donoghue 48
Henrietta Maria: O'Donoghue 6
Condition: Trimmed within plate marks and tipped to album pages. Some minor foxing to Henrietta Maria sheet.
[51304]
£600 for the Pair


THOMAS CRAMMERVS
Errores CRANMERE tuos tandem vltus amore
CHRISTI fers flammas. Martÿriumque subis

13. Thomas Cranmerus

Willem and Magdalena de Passe
Copper engraving
[Crispijn de Passe the Elder. 1620]
Image 136 x 116 mm, Plate 159 x 111 mm, Sheet 293 x 189 mm
unmounted

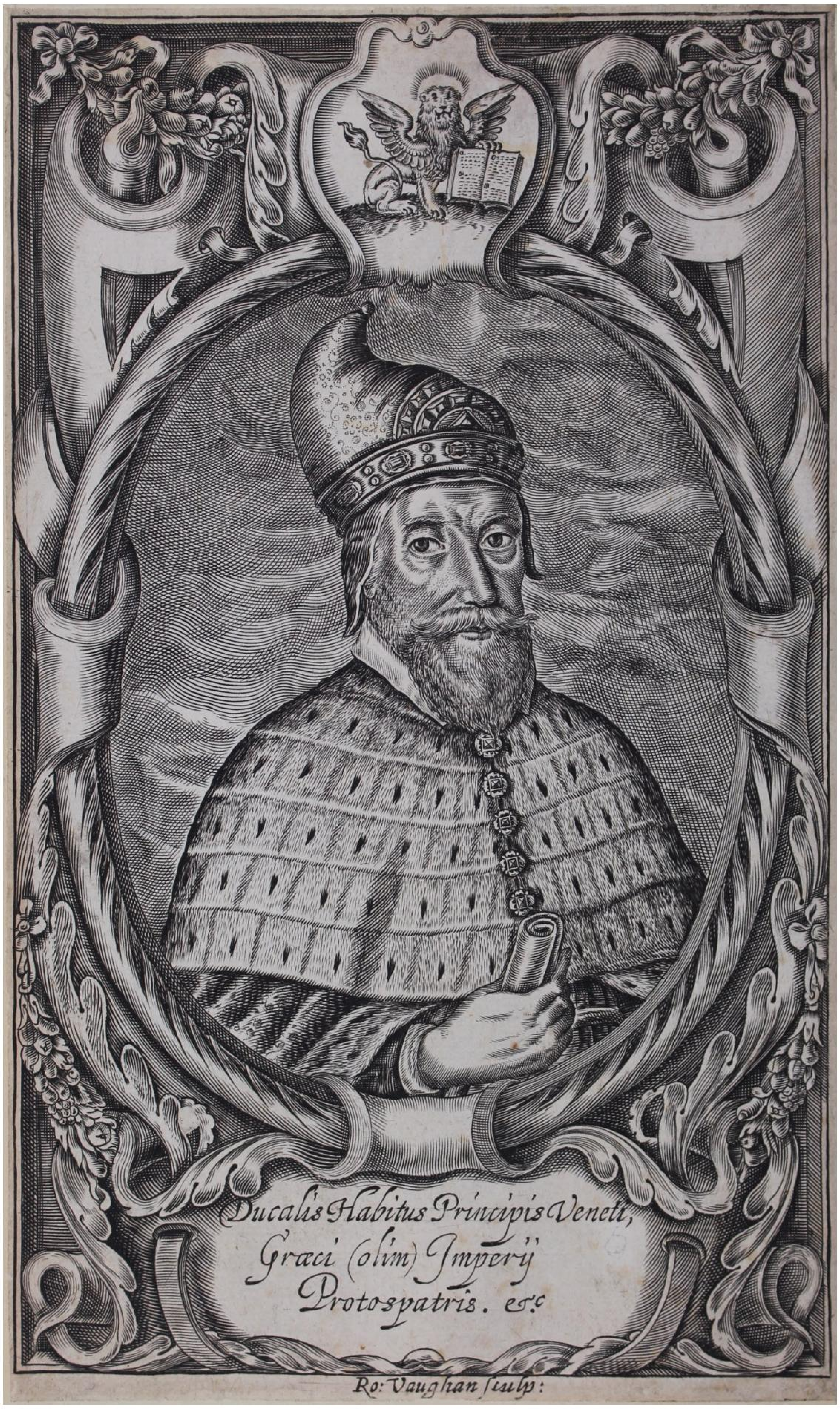
A bust portrait of Thomas Cranmer depicted with a full length beard and wearing a fur-trimmed coat and flat cap, with title and two lines of Latin text below. From Henry Holland's '*Heroologia Anglica*'. The publication contained 240 plates, the majority of which were portraits of famous Englishmen.

Thomas Cranmer (1489 –1556) was a Protestant reformer and leader of the English Reformation. He was appointed the King's orator at the Imperial Court following his help in King Henry's divorce from Catherine of Aragon, resulting in the breach of the English Church from the Roman Catholic Church.He was was consecrated Archbishop of Canterbury in 1533, a position he held during the reigns of Henry VIII and Edward VI. He was tried for heresy and burnt at the stake in Oxford on 21 March, 1556.

Willem van de Passe (c.1597-1636) was a Dutch engraver. Born in Cologne, he was the third son of Crispijn van de Passe I. His early prints were published by his father, but a significant number of those made in the 1610s bear French privileges. Between 1618 and 1620 he and his sister Magdalena engraved the plates for Holland's Heroologia Anglia. He worked in London from 1621, where he married Elizabeth Jenner, who was probably a relative of his publisher Thomas Jenner. They had two children, Crispin and Elizabeth. It is thought that he was a victim of the plague that killed his fellow engraver Robert van Voerst.

Magdalena de Passe (c1596-1638) was a Dutch engraver, the daughter of Crispijn I for whom she worked until her marriage in 1634 to Frederick van Bevervoorden.

O'Donoghue 23, Franken 548
Condition: Excellent clean impression. Light foxing to sheet and text show through from verso.
[51306]
£65



14. Ducalis Habitus Principis Veneti, Græci (olim) Imperij Protospatris. etc. [Doge of Venice]

Robert Vaughan
Copper engraving
[c. 1651]
Image 217 x 129 mm, Sheet 222 x 132 mm
unmounted

Portrait of the doge of Venice, set with an oval, wearing corno and cape, and holding a scroll in his right hand. The lion of St. Mark features above, incorporated into an elaborate and decorative border.

A first state impression with no imprint, '*Sould by P: Sten*' preceding '*Ro: Vaughan sculp:*' below the image, published in James Howell's '*S.P.Q.V. A survey of the signorie of Venice*' (London, 1651). At the time this print was published the sitting Doge of Venice was Francesco Molin (1575 – 1655).

Robert Vaughan (c. 1600 - c. 1663) was a British engraver of Welsh origins, and was active in London from 1622. Vaughan was a Royalist in the Civil War, and in 1651, he was indicted for engraving a portrait of Charles II. He was later acquitted due to a technicality as it could not be proven that the print had ever been distributed.

Hind 3.79, Globe/Stent 547 i/iii
Condition: Good clean impression. Grangerised to album page.
[51307]
£100

15. [Thomas Taylor]

Thomas Cross
Copper engraving
Are to be sold by Will. Gilbertson. [c.1640]
Image 205 x 126 mm, Plate 209 x 130 mm, Sheet 221 x 137 mm
unmounted

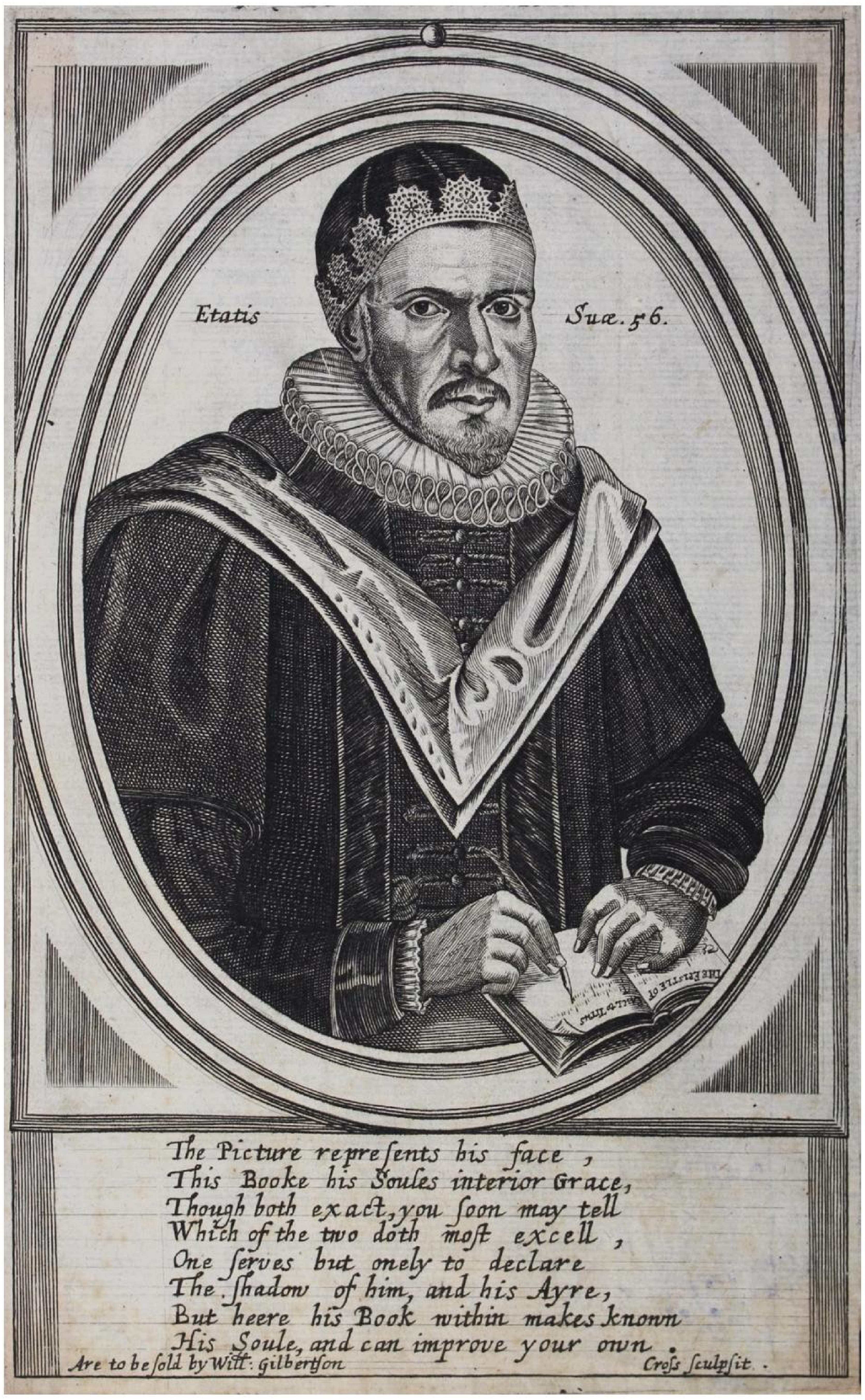
A somewhat crude half length portrait of Thomas Taylor set within an oval, wearing a lace-edged skull-cap, ruff, and gown, and writing in a book. Likely to be after the portrait engraved by William Marshal (1633). The inscription below the image reads: '*The picture represents his face,/This Booke his Soules interior Grace,/Though both exact, you soon may tell/Which of the two doth most excell,/One serves but onely to declare/The Shadow of him, and his Ayre,/But heere his Book within makes known/His Soule, and can improve your own.*'

Thomas Taylor (1576 - 1633) was a Puritan cleric and Calvinist who held strong anti-Catholic views, writing extensively on the subject. In 1625 he became minister of St Mary, Aldermanbury, London, and in 1630 he obtained his degree of Doctor of Divinity at Cambridge

Thomas Cross (fl. c.1632-1682) was a British engraver, best known for his production of frontispieces including engraved portraits of authors and other celebrities published in the middle of the seventeenth century. The Dictionary of National Biography comically notes that '*his style shows no attempt at artistic refinement, but merely an endeavour to render faithfully the lineaments of the persons or objects portrayed; this he executed in a dry and stiff manner'* but goes on to mention. '*His portraits are, however, a valuable contribution to the history of the period, and some of them are the only likenesses we possess—e.g. that of Philip Massinger, prefixed to an edition of his plays in 1655.*' Thomas Cross also had a son also of the same name, who was also an engraver, making it difficult to distinguish between the works of the two.

William Gilbertson (c.1626-1665) a book and ballad-publisher, the son of the Guildford bookseller Francis Gilbertson, he was apprenticed to John Wright Senior in the Stationers Company in 1647.

O'Donoghue Undescribed
Condition: Clean impression, thread margins.
[51312]
£65


Etatis
Suæ. 56.
The Picture repreſents his face,
This Booke his Soules interior Grace,
Though both exact, you ſoon may tell
Which of the two doth moſt excell,
One ſerves but onely to declare
The ſhadow of him, and his Ayre,
But heere his Book within makes known
His Soule, and can improve your own.
Are to be ſold by Will: Gilbertſon
Croſs ſculpſit.

16. [Miss Brown]

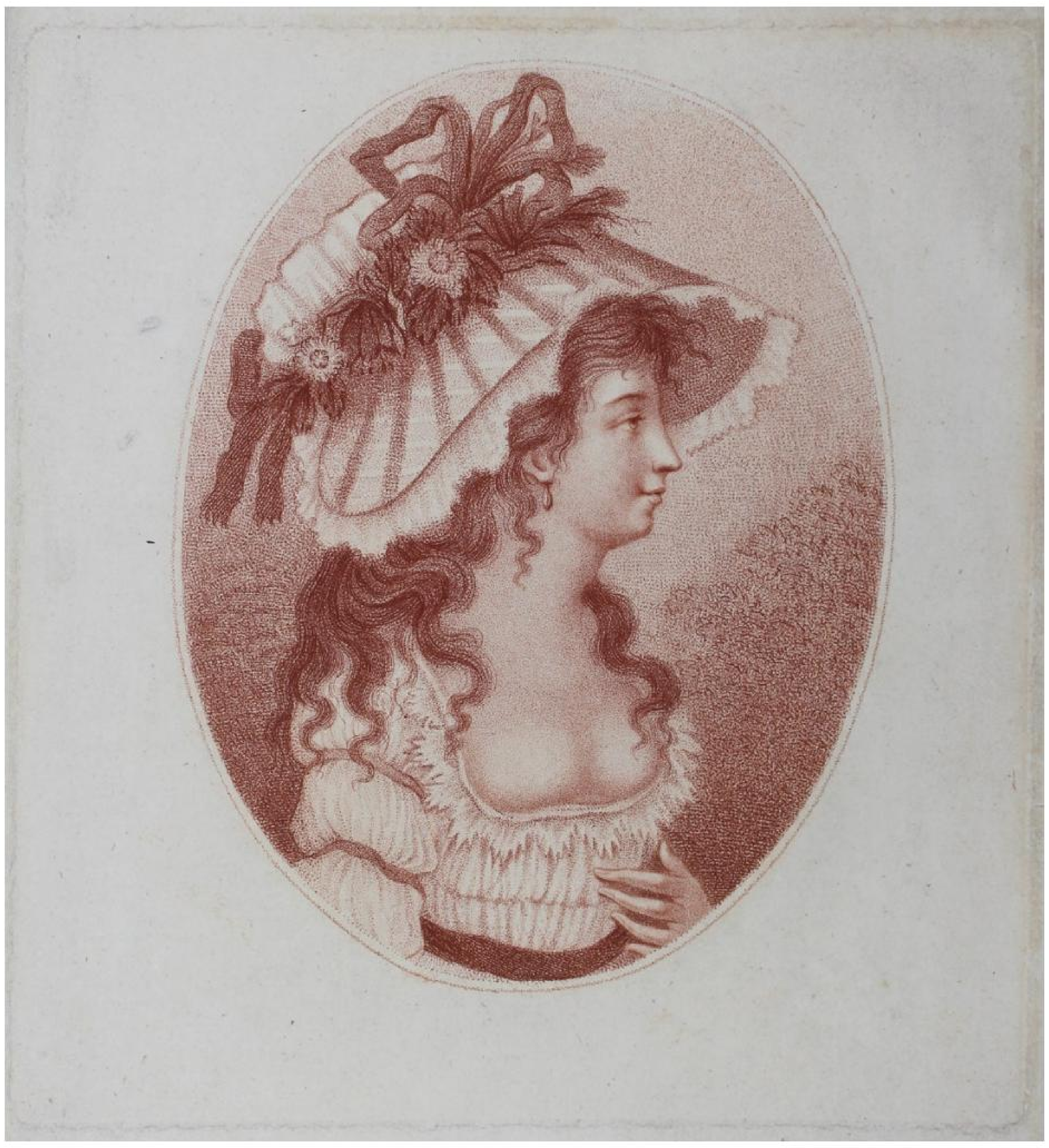
[Anonymous]
Stipple
[c. 1790]
Image 163 x 125 mm oval, Plate 191 x 177 mm, Sheet 245 x 185 mm
unmounted

A very scarce, anonymous, half length portrait of Ann Cargill (neé Brown) in profile to right, in a low cut dress, with a ribbon at her waist, her left hand just under her breast, her hair worn down, she wears a large bonnet decorated with ribbons and flowers on her head, all in a oval. There is an inscription in ink in the upper margin in an old hand stating, "Miss Brown afterwards Mrs. Cargill" with another inscription in the lower right margin in pencil, "Mrs Cargill (drowned at sea) / Played in Sheridan's Duenna." Various notes on verso including one saying "proof."

Ann Cargill (neé Brown) (c.1760-1784) was an actress and singer known for her love affairs as much if not more than her acting. The daughter of London coal merchant Edward Brown, she made her theatrical debut in Covent Garden in 1770 where she continue to act until 1780. She found success as an oratorio singer including as the original Clara in Sheridan's *The Duenna* in 1775.

Ann was also known for her scandalous affairs with her admirers as well as her relationship with her father and guardian who did not want her to appear on stage. In 1776, her father obtained a court order over Anne but she ran away. He captured her and took her to her aunt and uncle's house where she was later carried by colleagues back to the theatre so she could perform that evening. Her father was then thwarted by the audience and players when he tried to recapture her that evening.

In 1780, Ann left Covent Garden and eloped with a Mr. R. Cargill. She retuned to acting 1781 with the new name Mrs. Cargill. She toured England in 1782 but after relations with a new lover Mr. Rumbold, she went with him to India. Despite finding great success in India her presence was condemned, William Pitt the Younger, telling Parliament that"An actress should not be defiling the pure shores of India" and was forced to retun home.



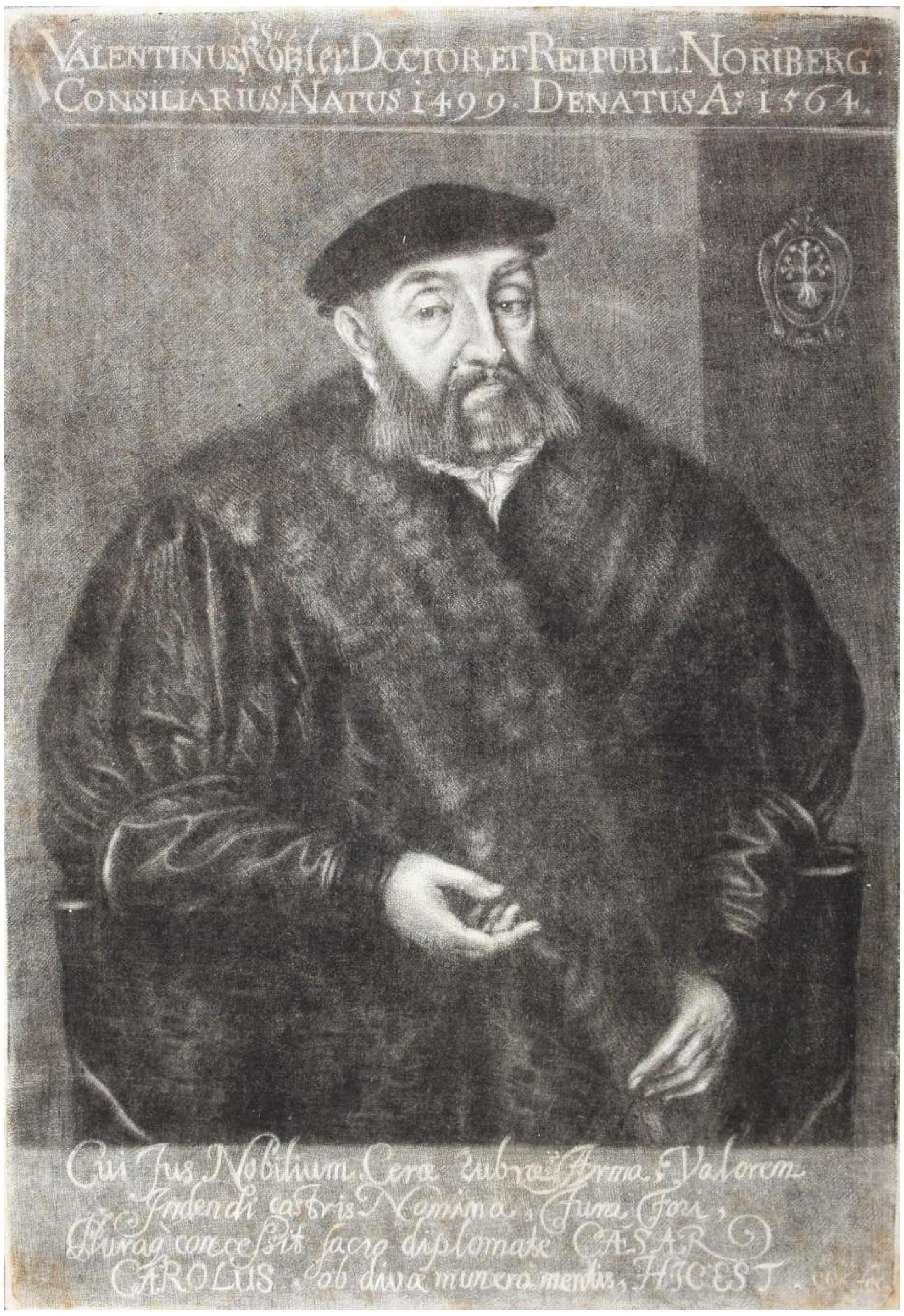
Having taken a new lover Captain John Haldane during her stay in India Ann returned home on the East India packet 'Nancy', captained by Haldane in December 1783.

The ship ran into storms three months into the journey and Ann died when the Nancy sank of the Scilly Isles. Found in her shift (or naked depending on the reports) with a baby in her arms her story caught the nation's attention at the time.

This print is undescribed and unrecorded in the BM or National Portrait Gallery.
Condition: Trimmed close to platemark on sides. Minor time toning and creasing to edges of sheet.
[51309]
£250

17. Valentinus Kötzler, Doctor, et Reipubl: Noriberg Consiliarius, Natus 1499. Denatus Ao. 1564.

Carl Clemens Kretschmann
Mezzotint
[c. 1690]
Image 216 x 148 mm, Sheet 219 x 149 mm
unmounted


VALENTINUS Kötzler DOCTOR, ET REIPUBL: NORIBERG CONSILIARIUS, NATUS 1499. DENATUS A: 1564.
Cui Jus Nobilium Cerae rubrae Arma, Valorem
Inderdi castris Nomina, Jura Fori,
Utraq concessit sacro diplomate CÆSAR
CAROLUS ob divae munera mentis, HIC EST.

A rare and early mezzotint portrait of Valentin Kötzler wearing a fur-trimmed gown and beret, with his left hand holding the trim to his coat and his right arm resting on his chair. The Kötzler coat of arms features behind. The portrait is likely to be after the oil painting by Nicolas Neufchatel, 1564. One of only three known portraits by Kretschmann, the others being a self portrait and a portrait of Jeremias Kretschmann.

The portrait is inscribed above and below in negative by burnishing away the plate. The inscription above outlines details of the sitter and below are four Latin verses "*Cui Jus Nobilium Cerae Rubrae Arma, Valorem ... Carolus, ob divae munera mentis, Hic Est.*" Signed bottom right with monogram "*CCK fec*".

Valentin Kötzler (1499-1564) was a legal scholar and Jurist in Nuremberg.

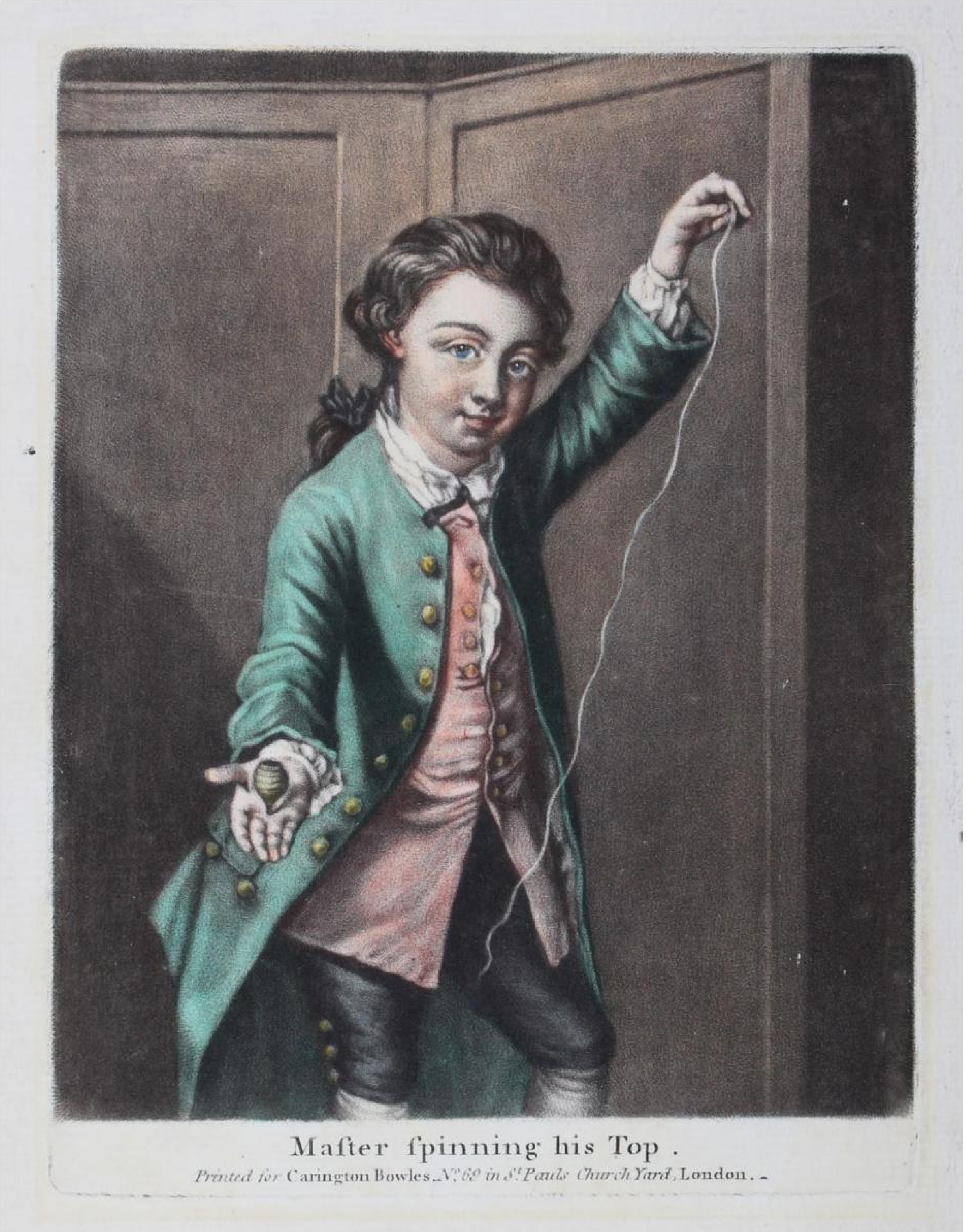
Carl Clemens Kretschmann (fl. 1667-1700) was a German artist and painter.

Hollstein 1 i/ii with monogram below inscription on right.
Condition: Trimmed to plate. Surface rubbed, small pinholes to face of sitter.
[51310]
£200

CARICATURES & DROLLS

18. Master spinning his Top

after Philippe Mercier
Mezzotint with hand colouring
Printed for Carington Bowles, No. 69 in St. Pauls Church Yard, London. [c.1780]
Image 145 x 115 mm, Plate 155 x 115 mm, Sheet 232 x 150 mm unmounted

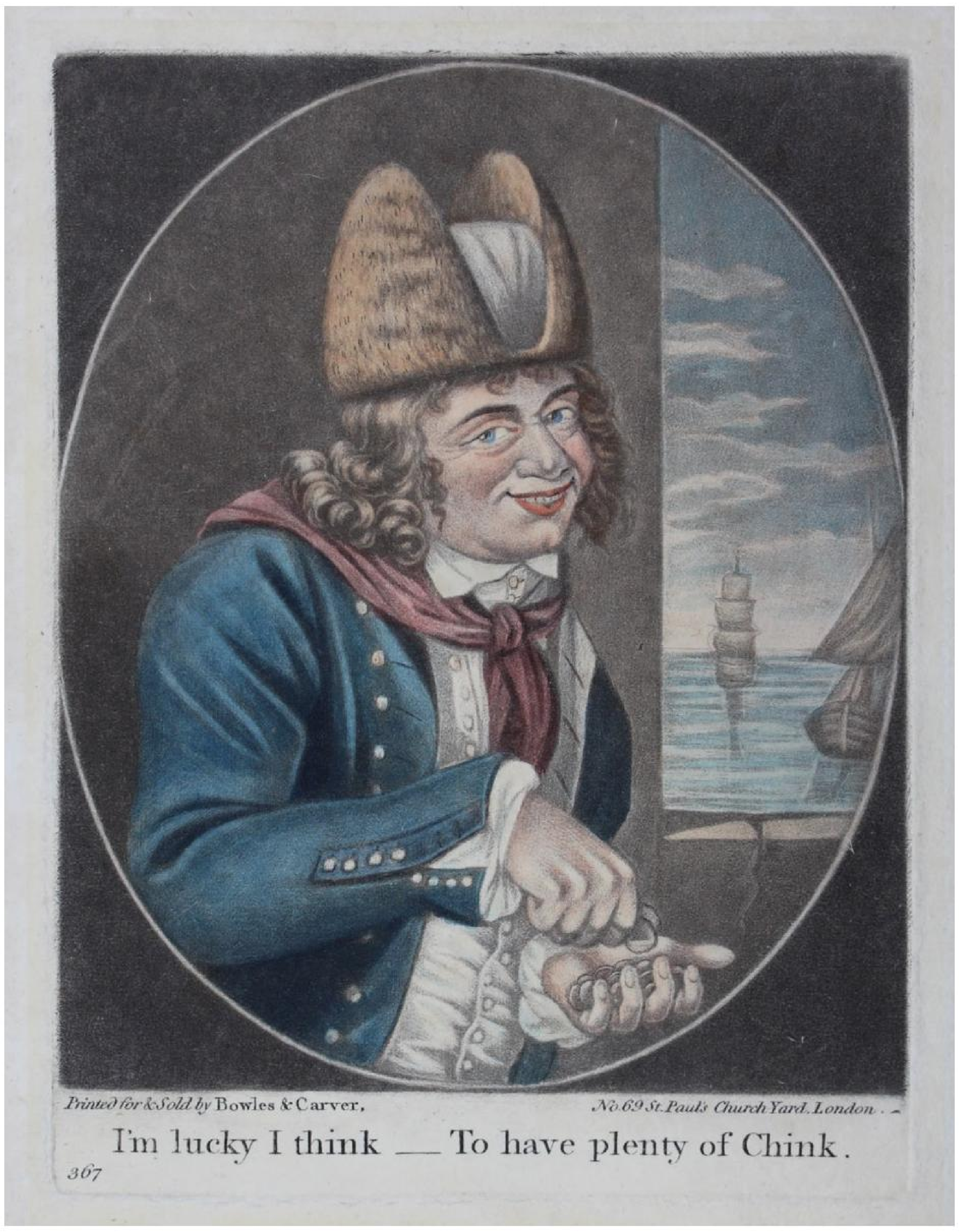

Maſter ſpinning his Top .
Printed for Carington Bowles, No. 69 in St. Pauls Church Yard, London .

A miniature mezzotint droll of a young boy playing with a spinning top, after the painting by Philippe Mercier of his son Philip Mercier Jnr. The boy is shown three-quarter length, turned slightly to the right, and dressed in a long coat, waistcoat, breeches, and high socks, with his hair pulled back and tied with a ribbon. In his outstretched right hand he holds the top, and his left is held aloft with the string. The current mezzotint is unsigned, but like many genre scenes published by Carington Bowles after designs by Mercier, it was likely engraved by John Faber the Younger.

Philippe Mercier (c.1689-1760) was a French painter and engraver, who lived and worked principally in London. The son of a Huguenot tapestry worker, Mercier was born in Berlin, where he studied painting at the Akademie der Wissenschaften, and later under Antoine Pesne. He travelled to Italy and France before settling in London in 1716. Painter to Frederick Prince of Wales (1729-36), Mercier mainly specialised in portraits, but in later years he made pictures in the manner of Watteau for engraving. His wife Dorothy ran a print shop in London, and his son Philip Mercier Jnr. also became a printmaker.

The printer and publisher Carington Bowles (1724 - 1793) was the son of the printer John Bowles, to whom he was apprenticed in 1741. In 1752 until c.1762, they became a partnership known as John Bowles & Son, at the Black Horse, Cornhill, London. Carington left the partnership in order to take over the business of his uncle, Thomas Bowles II in St Paul's Churchyard. When Carington died in 1793 the business passed to his son (Henry) Carington Bowles.

Chaloner Smith undescribed, Russell undescribed.
Condition: Strong clean impression with full margins. Old adhesive stains to margins, not affecting plate. Minor acid burn from old mount just outside platemark. Small puncture to top right corner of margin.
[51291]
£225


Printed for & Sold by Bowles & Carver.
No.69 St Paul's Church Yard London.
I'm lucky I think __ To have plenty of Chink.
367

19. I'm lucky I think _ To have plenty of Chink

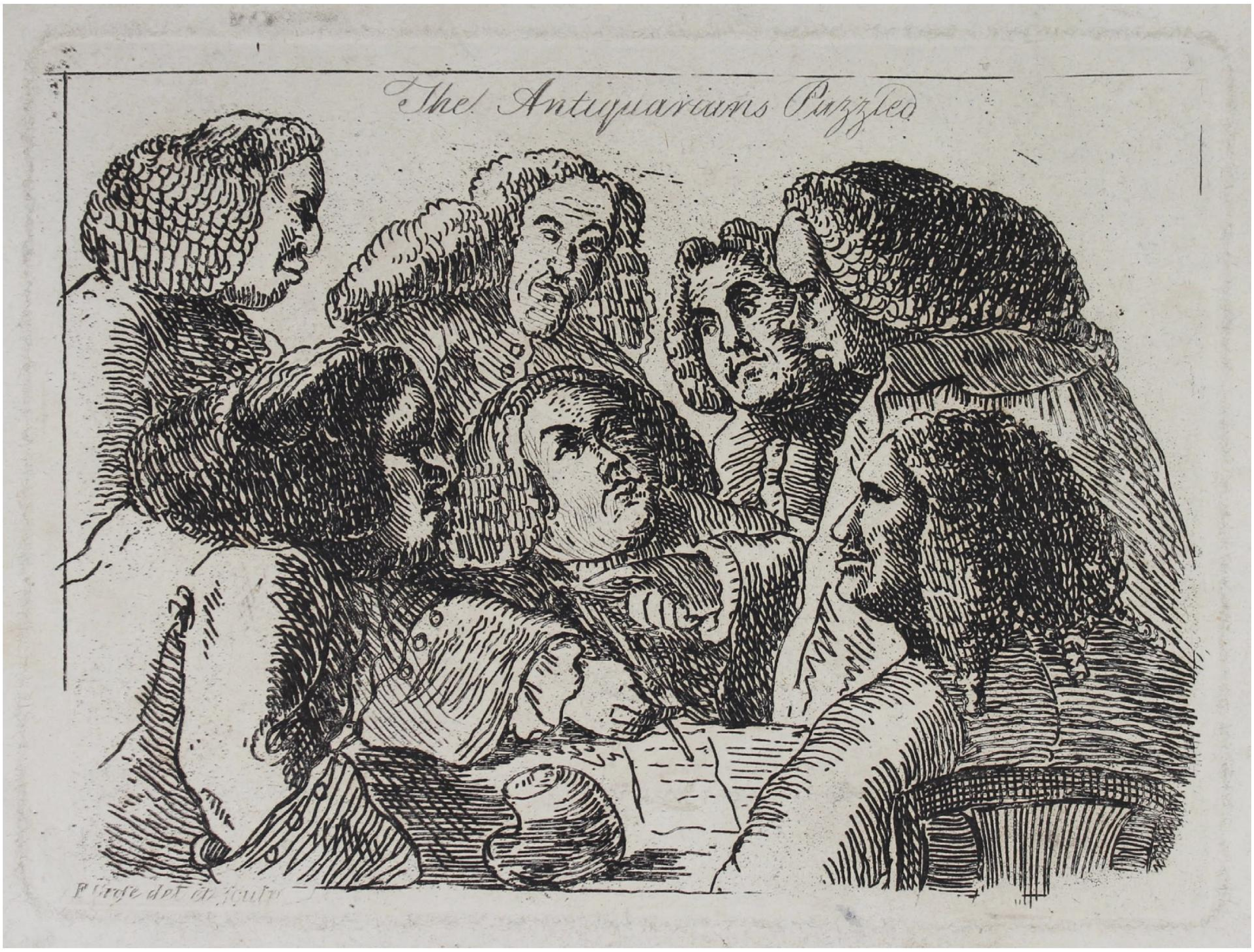
after Robert Dighton
Mezzotint with hand colouring
Printed for & Sold by Bowles & Carver. No 69. St Paul's Church Yard, London. [1791]
Image 135 x 110 mm, Plate 150 x 112 mm, Sheet 232 x 150 mm
unmounted

A miniature mezzotint droll of a sailor counting his pay, engraved for Bowles & Carver after a design by Robert Dighton. The sailor is shown half length in an oval, identifiable by his neckerchief, coat, and fur cap, the ears of which he has turned up. He counts out his coins while smirking at the viewer, dropping them one by one from his right hand into his outstretched left. A scene beyond the cracked windowsill behind him features a pair of ships at sea. The subject is probably derived from a similar composition etched by Blooteling after Staverenus.

Robert Dighton (1752 - 1814) was an English draughstman and printmaker. He was the son of the art dealer John Dighton, and father of the artists Robert Junior, Denis, and Richard. Dighton was especially well known for his satirical prints, which he initially supplied to Carington Bowles and Haines. Later plates he etched, published, and sold himself. Dighton infamously stole prints from the British Museum to stock his shop in Charing Cross. When this was discovered in 1806, Dighton escaped prosecution, but was forced to lie low in Oxford until the scandal died down.

Bowles & Carver was a publishing partnership between Henry Carington Bowles II (son of Carington Bowles I) and Samuel Carver. It was a continuation of the Bowles' business in St Paul's Churchyard, London, between 1793 and 1832. In 1818, Bowles built Myddelton House in Enfield. A view of the shop when trading as Bowles and Carver appears in Thomas Hornor's *Prospectus: View of London and the surrounding country* (1823).

Lennox Boyd iii/iii, Chaloner Smith undescribed, Russell undescribed.
Condition: Strong clean impression with full margins. Old adhesive stains to margins, not affecting plate. Minor acid burn from old mount just outside platemark. Small puncture to top right corner of margin.
[51292]
£300



20. The Antiquarians Puzzled

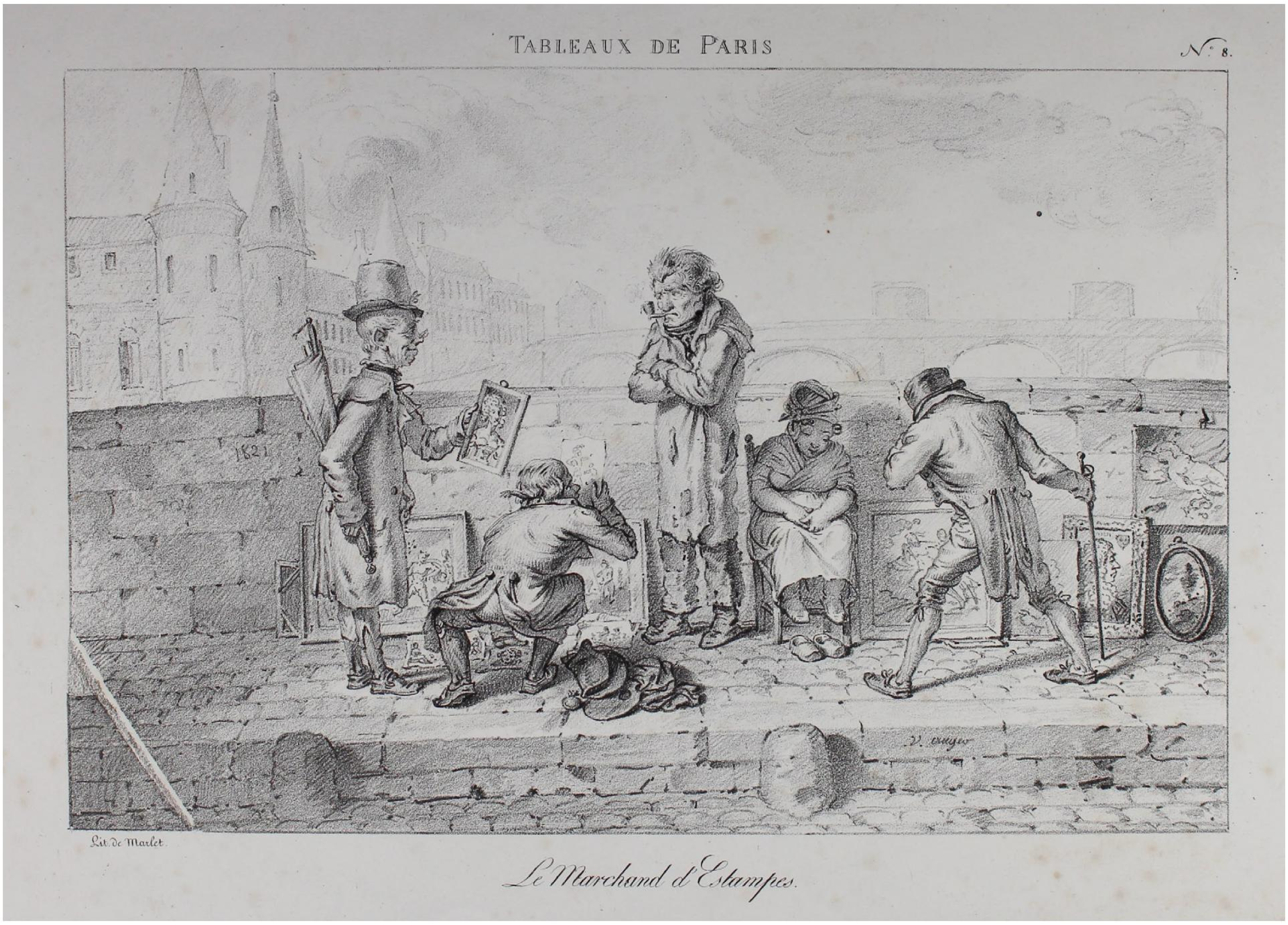
Francis Grose
Etching
F. Grose del. et sculp. [c. 1802]
Image 90 x 125 mm, Plate 95 x 130 mm, Sheet 110 x 145 mm
unmounted

A miniature satire of antiquarians puzzling over a chamber pot, engraved by Grose for his *Rules for Drawing Caricaturas*, a popular essay on comic painting that was originally published in 1788, but went through a number of editions up to 1802. The seven figures, dressed in coats and wigs, stand around a table, consulting on a paper that they are writing about their newest discovery.

The object, a mysterious vessel that sits on the table in front of them, is clearly a pisspot. This subject, poking fun at antiquarians for their perceived lack of understanding of common daily items in their pursuit of arcane knowledge, had already been exploited in a similar composition in mezzotint by Philip Dawe, which was published by William Humphrey in 1773.

Francis Grose (1731-1791) was a British antiquarian, printmaker, and lexicographer, most famous for his illustrated *Antiquities* of England, Wales, Scotland, and Ireland, though he also published on military history, antiquarian interests, and a lexicon of '*buckish slang, university wit, and pickpocket eloquence*.'

BM Satires 7469
Condition: Trimmed close to platemark on all sides. Creases to top of sheet. Minor dirt staining to platemark and margins.
[51293]
£75



21. Le Marchand d’Estampes

Jean Henri Marlet after Victor Auger
Lithograph
Lit. de Marlet. V. Auger. 1821.
Image 185 x 252 mm, Sheet 272 x 360 mm
unmounted

A caricatured scene of a printseller and his wife on the Pont au Change, number eight in a large series of *Tableaux de Paris* published by Jean Henri Marlet. The printseller, wearing ragged trousers and overcoat, is shown smoking a pipe, his arms crossed closely in an attempt to remain warm. His clients, three well-dressed passers by, rummage through his stock. One, an elderly man holding an umbrella to the left of the scene, prepares to buy a framed portrait of a young woman with prominent decolletage. To the merchant’s left, his wife removes her clogs and tucks her feet up on the bar of a chair, while a top-hatted man with his back to the viewer surveys another selection of framed prints.

Jean Henri Marlet (1771-1847) was a French painter, engraver, and publisher, best known for history painting. As an engraver, he is best remembered as an early proponent of lithography, including a large series of *Tableaux de Paris*. Victor Auger (1787-1840) was a French etcher and lithographer. The majority of his printed works were caricatures, though he was also a portrait painter and exhibited at the Salon between 1810 and 1832.

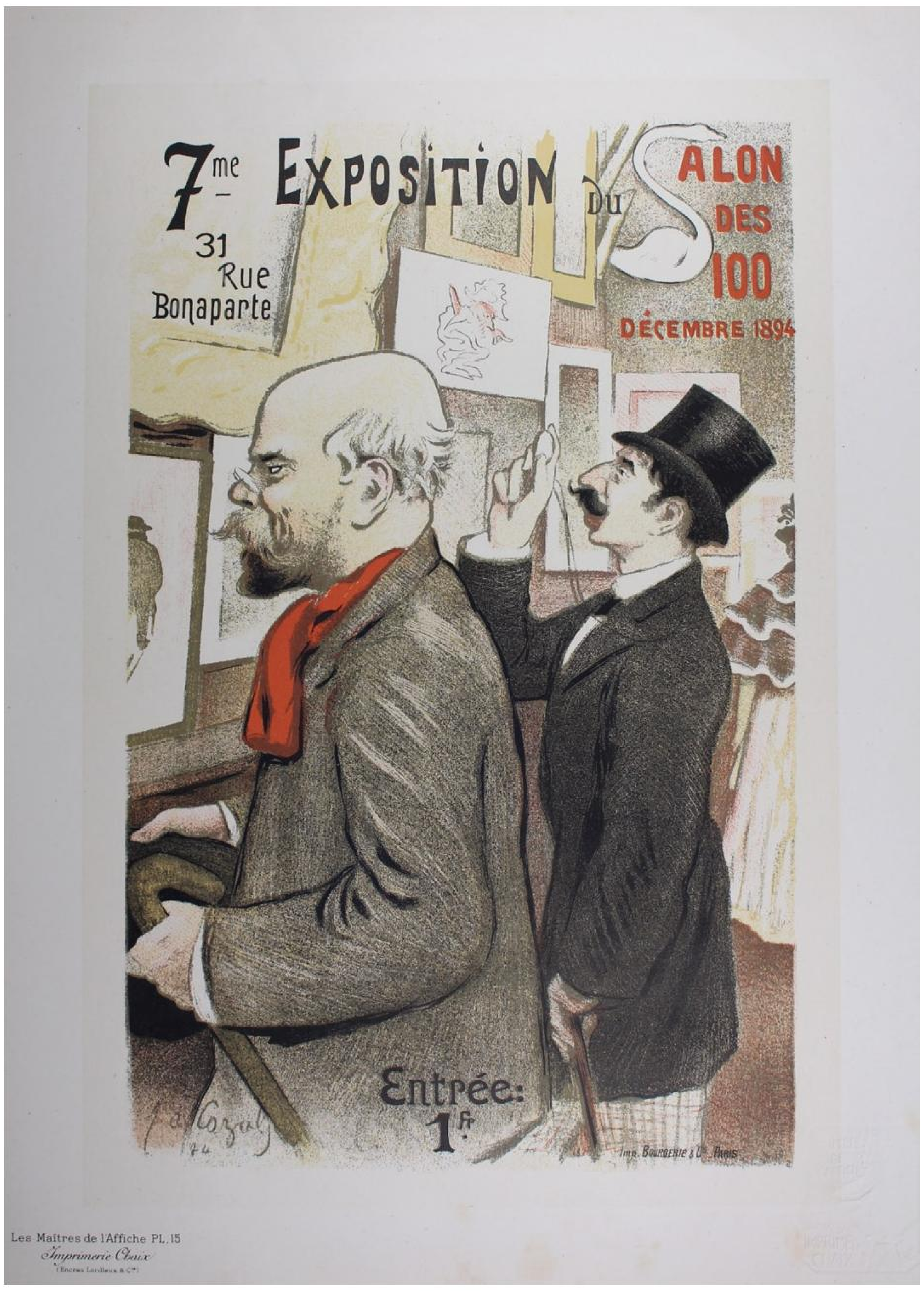
Condition: Foxing to margins. Large printer’s crease to bottom left corner of image. Includes separate page of descriptive text.
[51294]
£180

GENERAL INTEREST & DECORATIVE PRINTS

7me
EXPOSITION DU
SALON DES 100
31
MBRE 1894

22. 7me Exposition du Salon des 100

Frédéric-Auguste Cazals
Chromolithograph
Les Maîtres de l'Affiche PL.15. Imprimerie Chaix (Encres Lorilleux & Cie) [1895]
Image 345 x 225 mm, Sheet 400 x 290 mm
unmounted



A beautiful reduced-scale printing of a belle-epoque poster advertising the Salon of the Hundred's seventh exposition, Plate 15 from Volume 1 of *Les Maîtres de l'Affiche*. The poster features the poets Paul Verlaine and Jean Moréas viewing the works on display at the *Salon*, a small gallery attached to the offices of '*La Plume*,' a popular belle-epoque magazine.

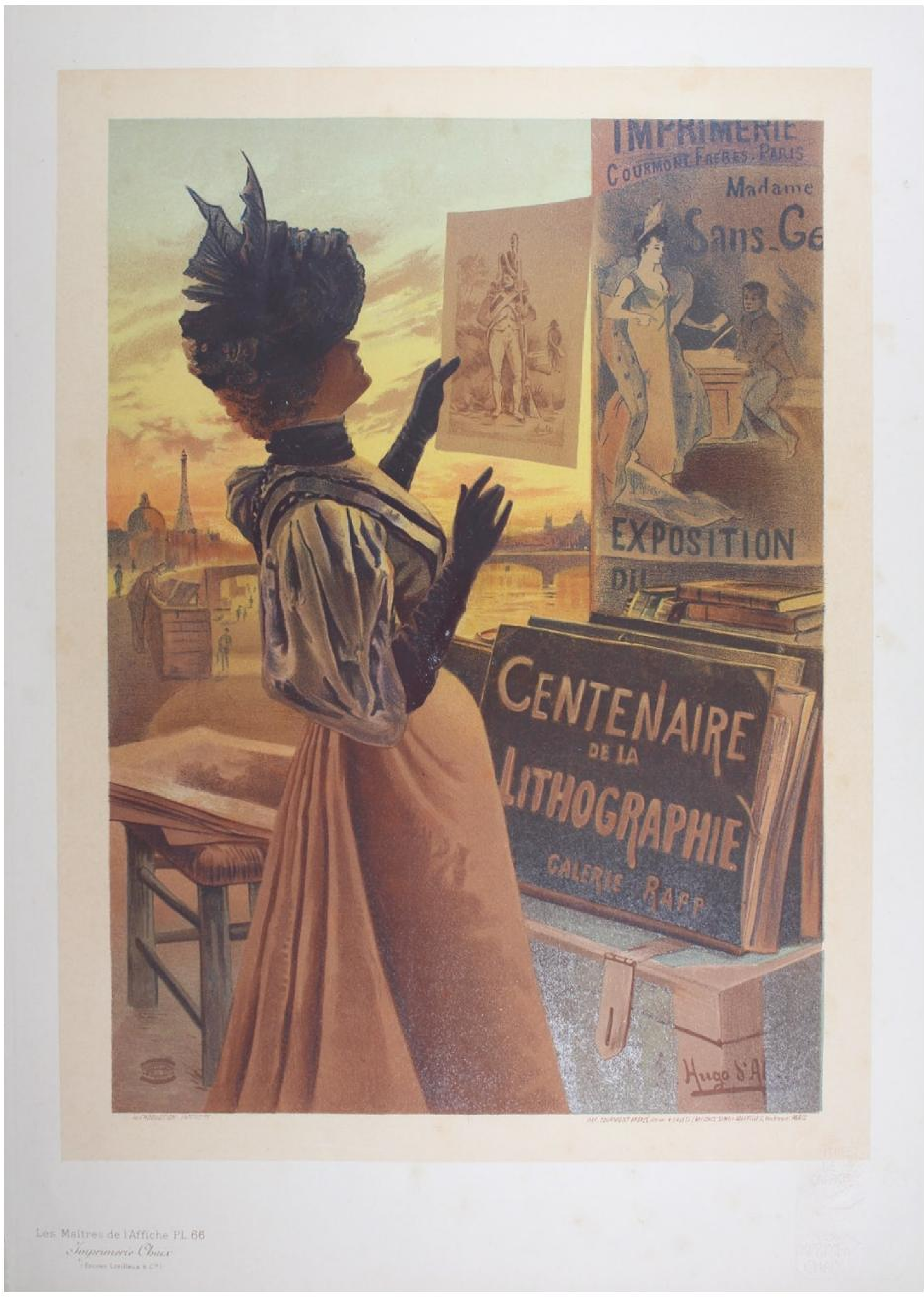
Both men were founding figures of Symbolism, though Moreas subsequently rejected his fellow Symbolists in favour of the Romanesque School. Meanwhile, Verlaine's increasing alcoholism, poverty, and drug addiction made him a prominent figure of the Decadent movement. Cazals, the illustrator of the scene, was one of Verlaine's closest friends.

Les Maîtres de l'Affiche (Masters of the Poster) was the brainchild of the French painter and lithographer Jules Cheret (1836-1932), widely regarded as the pioneer of poster illustration. In 1895, Cheret, along with a team of poster artists working for the printworks founded by Napoleon Chaix, published the first in a series of five volumes of what they regarded as the finest examples of current poster art.

Although initially focussed on artists that were based in Paris, the series quickly grew to encompass international artists and designs, including the likes of Toulouse-Lautrec, Mucha, the Beggarstaffs, Eugene Grasset, and Louis Rhead. Cheret himself was also a frequent contributor.

Frédéric-Auguste Cazals (1865-1941) was a French artist and poet, best known for his close friendship with Paul Verlaine.

Condition: Minor creases to sheet. Imprimerie Chaix blindstamp to bottom right corner of sheet.
[51297]
£300



23. Centenaire de la Lithographie

Frederic Hugo d'Alesi
Chromolithograph
Les Maîtres de l'Affiche PL.66. Imprimerie Chaix (Encres Lorilleux & Cie) [1896]
Image 330 x 245 mm, Sheet 395 x 285 mm
unmounted

A beautiful reduced-scale printing of a belle-epoque poster advertising the Galerie Rapp's exhibition of 1896, celebrating 100 years of lithography, Plate 66 from Volume 2 of *Les Maîtres de l'Affiche*.

The advertisement takes the form of a print folio in the bottom right corner of the scene, which sits upon a trunk at the stall of a bookseller and printseller on the Seine. The landmarks of Paris can be seen in the distance. In the foreground, a young woman wearing a fashionable hat and long gloves, holds up a print of a soldier in front of another advertisement for the printworks of Courmont-Freres, the poster's original publishers.

Les Maîtres de l'Affiche (Masters of the Poster) was the brainchild of the French painter and lithographer Jules Cheret (1836-1932), widely regarded as the pioneer of poster illustration. In 1895, Cheret, along with a team of poster artists working for the printworks founded by Napoleon Chaix, published the first in a series of five volumes of what they regarded as the finest examples of current poster art.

Although initially focussed on artists that were based in Paris, the series quickly grew to encompass international artists and designs, including the likes of Toulouse-Lautrec, Mucha, the Beggarstaffs, Eugene Grasset, and Louis Rhead. Cheret himself was also a frequent contributor.

Frederic Hugo d'Alesi (1849-1906) was a Transylvanian painter, designer, and graphic artist, best known for his advertising posters for the French railways.

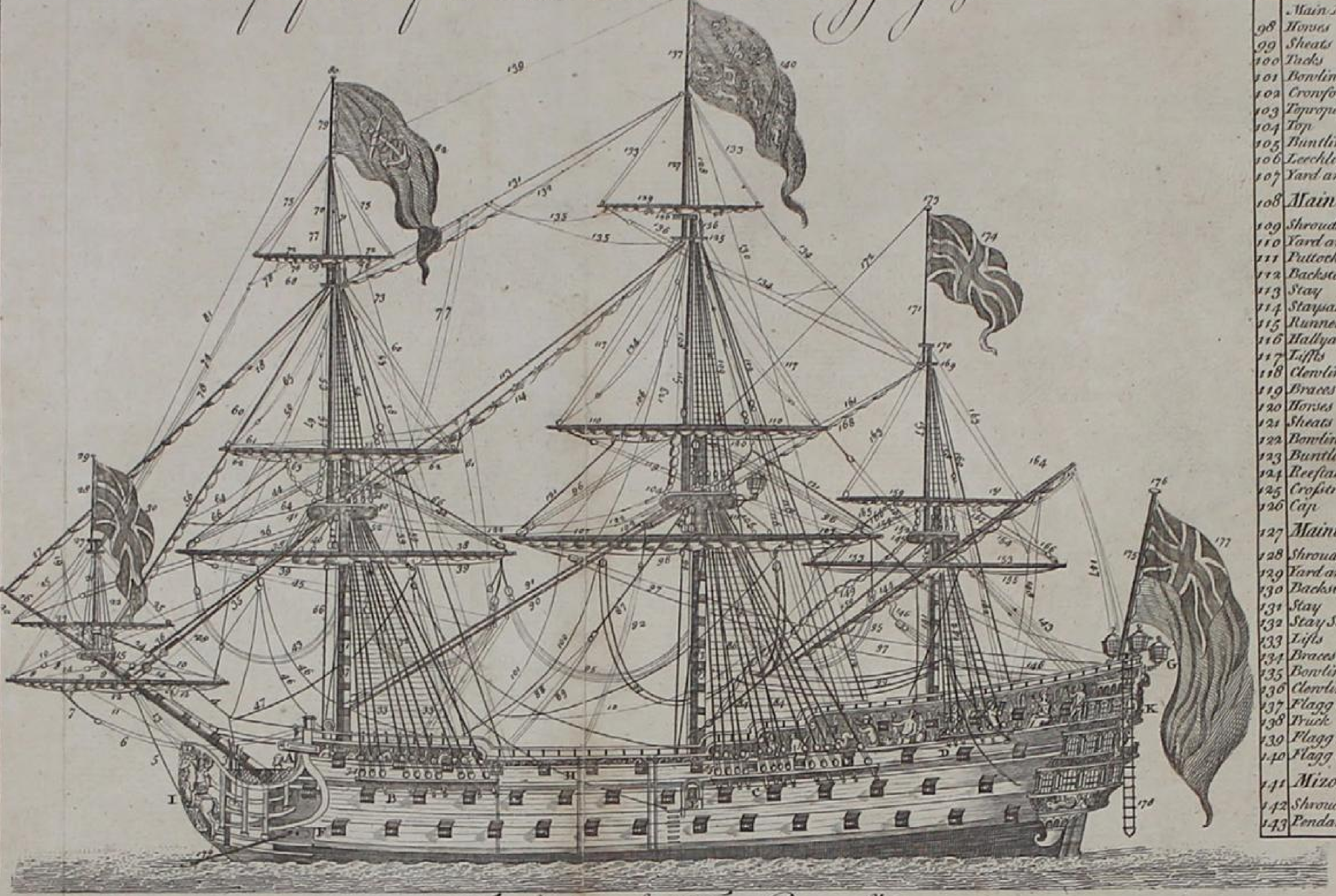
Condition: Minor foxing to margins. Imprimerie Chaix blindstamp to bottom right corner of sheet.
[51295]
£300

IMPRIME
COURMONT FRERES
Ma
Sans
EXPOSITI
DU
CENTENAIRE
DE LA
LITHOGRAPHIE
GALERIE RAPP

A Ship of War of the First Rate with Rigging &c. at Anchor.

REFERENCES.

No.	Reference
1	**Bonspritt**
2	Yard and Sail
3	Gammoning
4	Horse
5	Bobstay
6	Spritsail Sheets
7	Pendants
8	Braces and Pendants
9	Hallyards
10	Lifts
11	Clewlines
12	Spritsail Horses
13	Buntlines
14	Standing Lifts
15	Spritsail Top
16	Flying Jibb boom
17	Flying Jibb Stay & Sail
18	Hallyards
19	Sheats
20	Horses
21	**Spritſail Top Maſt**
22	Shrouds
23	Yard and Sail
24	Sheats
25	Lifts
26	Braces and Pendants
27	Cap
28	Jack Staff
29	Truck
30	Jack Flag
31	**Fore Maſt**
32	Runner and Tackle
33	Shrouds
34	Lanyards
35	Stay and Lanyard
36	Preventer Stay & Lanyar^d
37	Woldings the mast
38	Yard and Sail
39	Horses
40	Top
41	Crowfoot
42	Jeers
43	Yard Tackles
44	Lifts
45	Braces and Pendants
46	Sheats
47	Fore Tacks
48	Bowlines & Bridles
49	Fore Buntlines
50	Fore Leechlines
51	Fore Toprope
52	Puttock Shrouds
53	**Fore Top Mast**
54	Shrouds and Lanyards
55	Yard and Sail
56	Stay and Sail
57	Runner
58	Backstays
59	Hallyards
60	Lifts
61	Braces and Pendants
62	Horses
63	Clewlines
64	Bowlines & Bridles
65	Reeftackles
66	Sheats
67	Buntlines
68	Croſstrees
69	Cap
70	**Foretopgall^t. Maſt.**
71	Shrouds & Lanyards
72	Yard and Sail
73	Backstays
74	Stay
75	Lifts
76	Clewlines
77	Braces and Pendants
78	Bowlines & Bridles
79	Flagg Staff
80	Truck
81	Flagg Staff Stay
82	Flagg Lord High Adm^l.
83	**Main Maſt**
84	Shrouds
85	Lanyards
86	Runner & Tackle
87	Pendant of the Gornet
88	Guy of D^o.
89	Fall of D^o.
90	Stay
91	Preventer Stay
92	Stay Tackle
93	Woolding the mast
94	Jeers
95	Yard Tackles
96	Lifts
97	Braces and Pendants



REFERENCES.

No.	Reference
	Main Mast continued
98	Horses
99	Sheats
100	Tacks
101	Bowlines & Bridles
102	Crowfoot
103	Toprope
104	Top
105	Buntlines
106	Leechlines
107	Yard and Sail
108	**Main Top Maſt**
109	Shrouds & Lanyards
110	Yard and Sail
111	Puttock Shrouds
112	Backstays
113	Stay
114	Staysail & Stay & Hall^d.
115	Runners
116	Hallyards
117	Lifts
118	Clewlines
119	Braces & Pendants
120	Horses
121	Sheats
122	Bowlines & Bridles
123	Buntlines
124	Reeftackles
125	Croſstrees
126	Cap
127	**Maintopgall^t. Maſt**
128	Shrouds & Lanyards
129	Yard and Sail
130	Backstays
131	Stay
132	Stay Sail & Hallyards
133	Lifts
134	Braces & Pendants
135	Bowlines & Bridles
136	Clewlines
137	Flagg Staff
138	Truck
139	Flagg Staff Stay
140	Flagg Standard
141	**Mizon Maſt**
142	Shrouds & Lanyards
143	Pendants & Burtons
	Mizon Mast continued
144	Yard & Sail
145	Crowfoot
146	Sheat
147	Pendant Lines
148	Peekbrails
149	Stay Sail
150	Stay
151	Derrick & Spann
152	Top
153	Croſs Jack Yard
154	Croſsjack Lifts
155	Croſsjack Braces
156	Croſsjack Slings
157	**Mizon Top Maſt**
158	Shrouds & Lanyards
159	Yard & Sail
160	Backstays
161	Stay
162	Hallyards
163	Lifts
164	Braces & Pendants
165	Bowlines & Bridles
166	Sheats
167	Clewlines
168	Stay Sail
169	Croſstrees
170	Cap
171	Flagg Staff
172	Flagg Staff Stay
173	Truck
174	Flagg Union
175	Ensigne Staff
176	Truck
177	Ensigne
178	Poop Ladder
179	Bower Cable
	Hull
A	Catt head
B	Fore Channells
C	Main Channells
D	Mizon Channells
E	Entring Port
F	Hawse holes
G	Poop Lanthorns
H	Cheſstree
I	Head
K	Stern

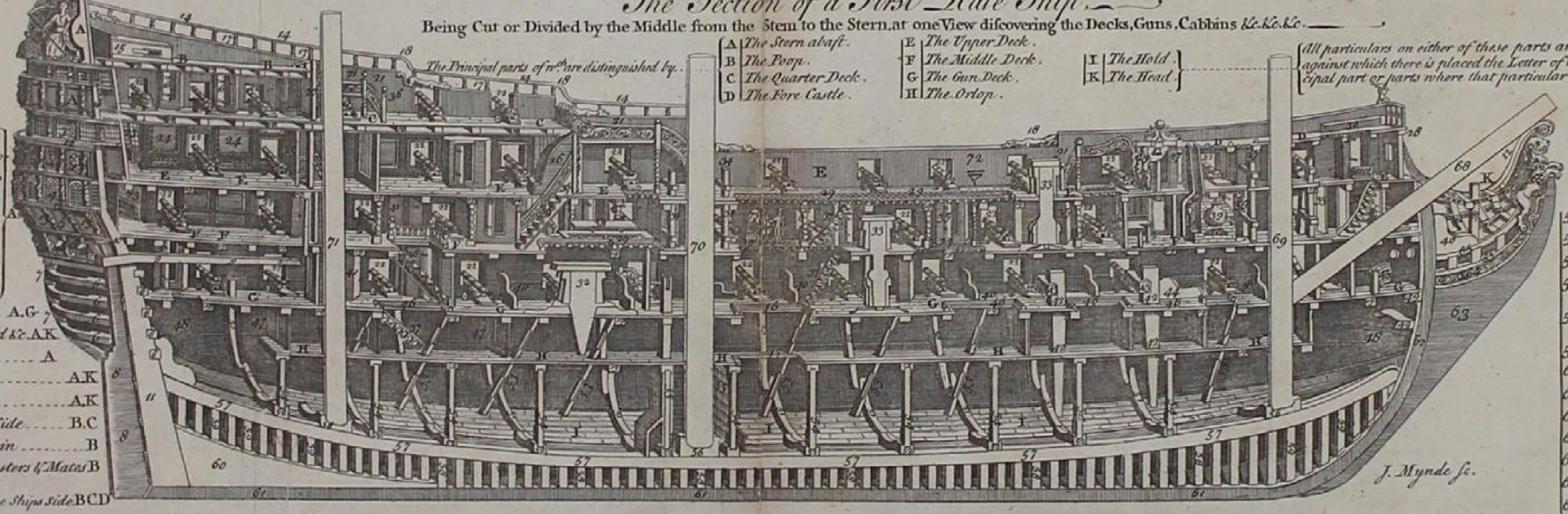
The Section of a First Rate Ship.

Being Cut or Divided by the Middle from the Stem to the Stern, at one View diſcovering the Decks, Guns, Cabbins &c. &c. &c.

The Principal parts of w^ch are distinguiſhed by.

A	The Stern abaſt.
B	The Poop.
C	The Quarter Deck.
D	The Fore Castle.
E	The Upper Deck.
F	The Middle Deck.
G	The Gun Deck.
H	The Orlop.
I	The Hold.
K	The Head.

All particulars on either of these parts are distinguiſh'd by Numbers, 1.2.3.&c. against which there is placed the Letter of the Alphabet which refers to the Principal part or parts where that particular is to be found. (Viz.)



J. Mynde ſc.

No.	Part	Letter
1	The Tafferell	A
2	The upper lights & Ballco	
3	The lower lights & Ballco	
4	The Wardroom lights.	
5	The Counter	
6	The Transoms	
7	The fashion Peices	
8	The Rudder	
9	The Tillar	A.G
10	Timbers of y^e Stern Head &c.	A.K
11	The Stern Post	A
12	Railes	A.K
13	Brackets	A.K
14	The Fift Rails on the Side	B.C
15	The Trumpeters Cabbin	B
16	Cabbins for Lieut^s. Masters & Mates	B
17	Bannisters	on the Ships side BCD
18	Hances or Falls	
19	Beams of the Decks	B.C.D.F.F. G.H
20	Bulkheads of	B.C.D
21	Gangway & Stairs unto	B.C.D
22	Guns & Ports	C.D.E.F. G
23	Entrance into the Gallery	E.F
24	The State Room	E
25	The Bulkhead of the State Room	E.C
26	Bulk head of the Coach	E C
27	Cabbins for Boatsw^n. Carpenter & Mates	E D
28	Bulk head of the Fore Peak	E D
29	Gratings	D E F K
30	Part of the Catt	D
31	Cook Room Chimney	E F D
32	Main Capstan	G
33	Jeer Capstan	E.F
34	Bitts & Croſs Peices to the Mast	E.F
35	Standing Cabbins for Midshipmen	E.F
36	Flying & Winding Stairs	C.E.F.G
37	Ladders	E.F; G.H
38	Common Table	F
39	Cook Room and Furnaces	F
40	Standarts to the Side & Head	G
41	Cabbins for Gunner & Mates	G.H
42	Bitt Pinns	G.H
43	Croſs Peices for the Cables	
44	Standarts	
45	Manger	G
46	Hatch Ways	G.H
47	Partitions for Steward & Store Rooms	G.H
48	Bread Room abaſt Powder Room afore	I.H
49	Breast Hooks	I.H
50	Upper Futtock Ridders	H.I
51	Lower Futtocks	I
52	Floor Riders	
53	Croſs Pillars	I
54	Upright Pillars	I
55	Well Pump & Shott Lockers	G H
56	Steps for the Masts	I
57	The Kelson	
58	The appearance of the Floor-Timbers Cutt	
59	Lower ends of the Futtocks	
60	The rising or Dead Wood	
61	The Keel	
62	The Stem	K
63	Knee of the Head	
64	The Trail boards	
65	Cheeks	K
66	Figure	
67	Funnel for Ease	
68	Bowspritt	
69	Fore Mast	
70	Main Mast	
71	Mizon Mast	
72	Pisdell	
73	Entring Port	

N^o. XVII

24. A Ship of War of the First Rate with Rigging &c. at Anchor

James Mynde
Copper engraving
J. Mynde sc. [1751]
Image 345 x 420 mm, Plate 355 x 425 mm, Sheet 410 x 475 mm
unmounted

A large and very detailed mid-eighteenth century engraving of a first rate ship of the line, Plate XVII from Ephraim Chamber's landmark '*Cyclopædia, or, An Universal Dictionary of Arts and Sciences*.' The plate features two illustrations of the same warship, at top with full rigging and at anchor, and below, a sectional view from stem to stern showing the interiors of the decks, guns, and cabins. Surrounding the illustrations, numerical keys list in great detail all of the constituent parts of the warship.

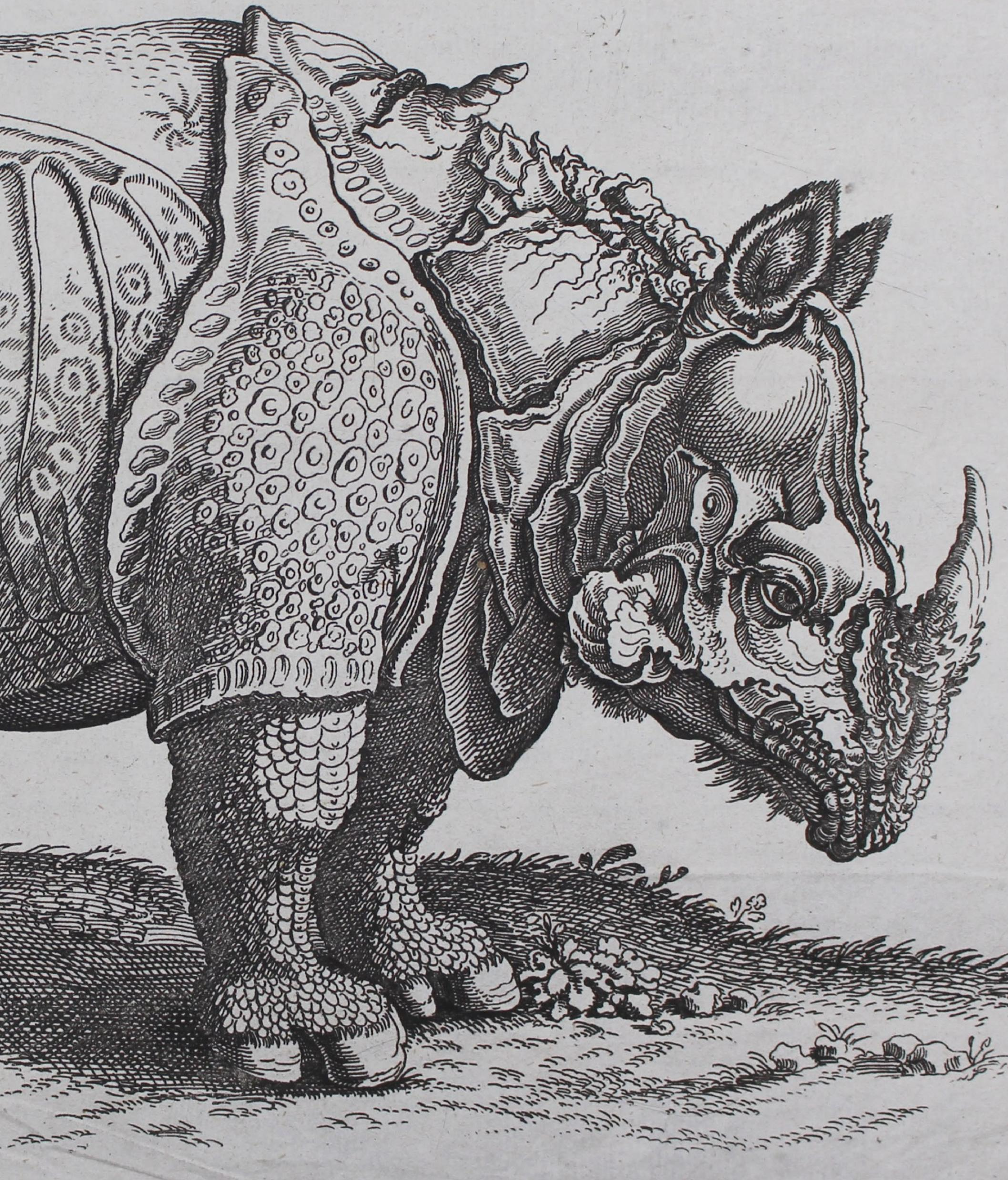
Ephraim Chambers (c.1680-1740) was a British author and publisher, best known for compiling one of the earliest English encyclopaedias, '*An Universal Dictionary of Arts and Sciences*.' Chambers was originally apprenticed to the cartographer, printseller, and globe and instrument maker John Senex, but left in order to devote all his time to the creation of the Cyclopaedia.

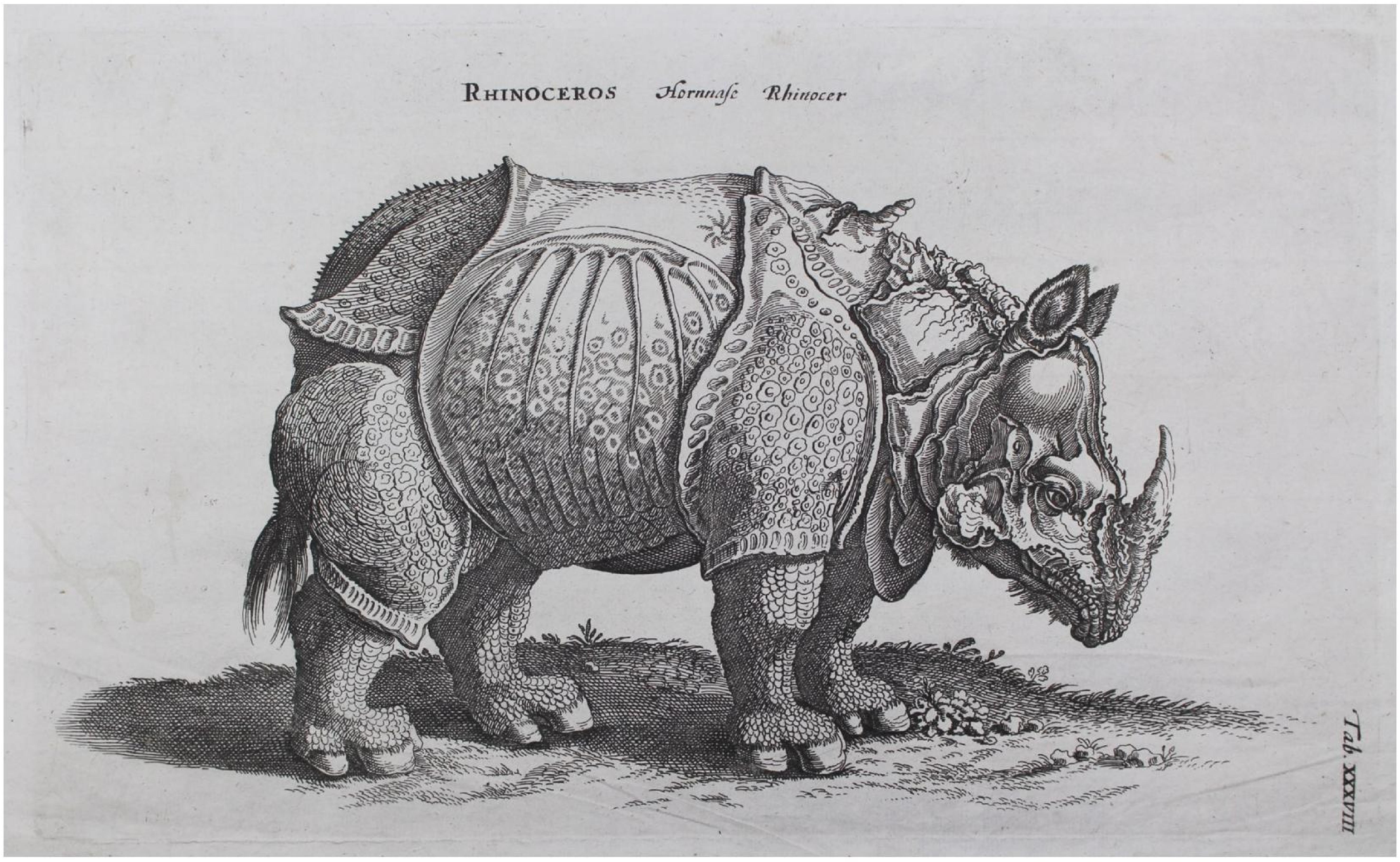
The Cyclopaedia went through numerous editions, and was updated even after Chambers' death. It also served as the inspiration for Diderot's *Encyclopedie*, which started life as an attempt to translate Chambers' book into French.

James Mynde (1702-1771) was a British engraver. Working in London, he owned a large studio, and could charge up to 60 guineas for an apprentice. He was responsible for numerous book illustrations and later became an engraver to the Royal Society.

Condition: Vertical folds, as issued. Repaired tears, particularly to vertical folds. Time toning to edges of sheet. Creasing and foxing to sheet. Single sheet of explanatory text included.
[51302]
£200

Hornnaſe Rhinocer





25. Tab. XXXVIII [Rhinoceros]

Matthäus Merian II after Albrecht Dürer
Copper engraving
[Amstelodami, Apud Ioannem Iacobi Fil. Schipper. MDCLVII. [Amsterdam, 1657]]
Image and Plate 174 x 294 mm, Sheet 230 x 365 mm
unmounted

Plate 38, featuring a full page illustration of a Rhinoceros after the celebrated block cut by Albrecht Dürer in 1515, from the 1657 first edition of John Jonston's *Historiae Naturalis de Quadrupedibus Libri, cum aeneis figuris, Johannes Jonstonus Medicinae Doctor, concinnavit,* the first book of a six volume work of the animal kingdom, which became a standard 17th century encyclopaedia of natural history. Remarkable more for its breadth and arrangement than any particular advancement of the study and classification of animals, it was an extremely popular work, in great part because of numerous engravings by Matthäus Merian the Younger and his younger brother Caspar Merian. It was translated and reprinted in many editions into the later half of the 18th century.

John Jonston (1603-1675) was a Polish scholar, naturalist, and physician of Scottish parentage. He studied at St. Andrews, Cambridge, and Leiden, practising medicine for some years and earning a great reputation. He was offered several university chairs but turned them down, preferring to return to Poland and study independently. Jonston wrote extensively on a number of subjects and his work is seen by many as compilations of learning.

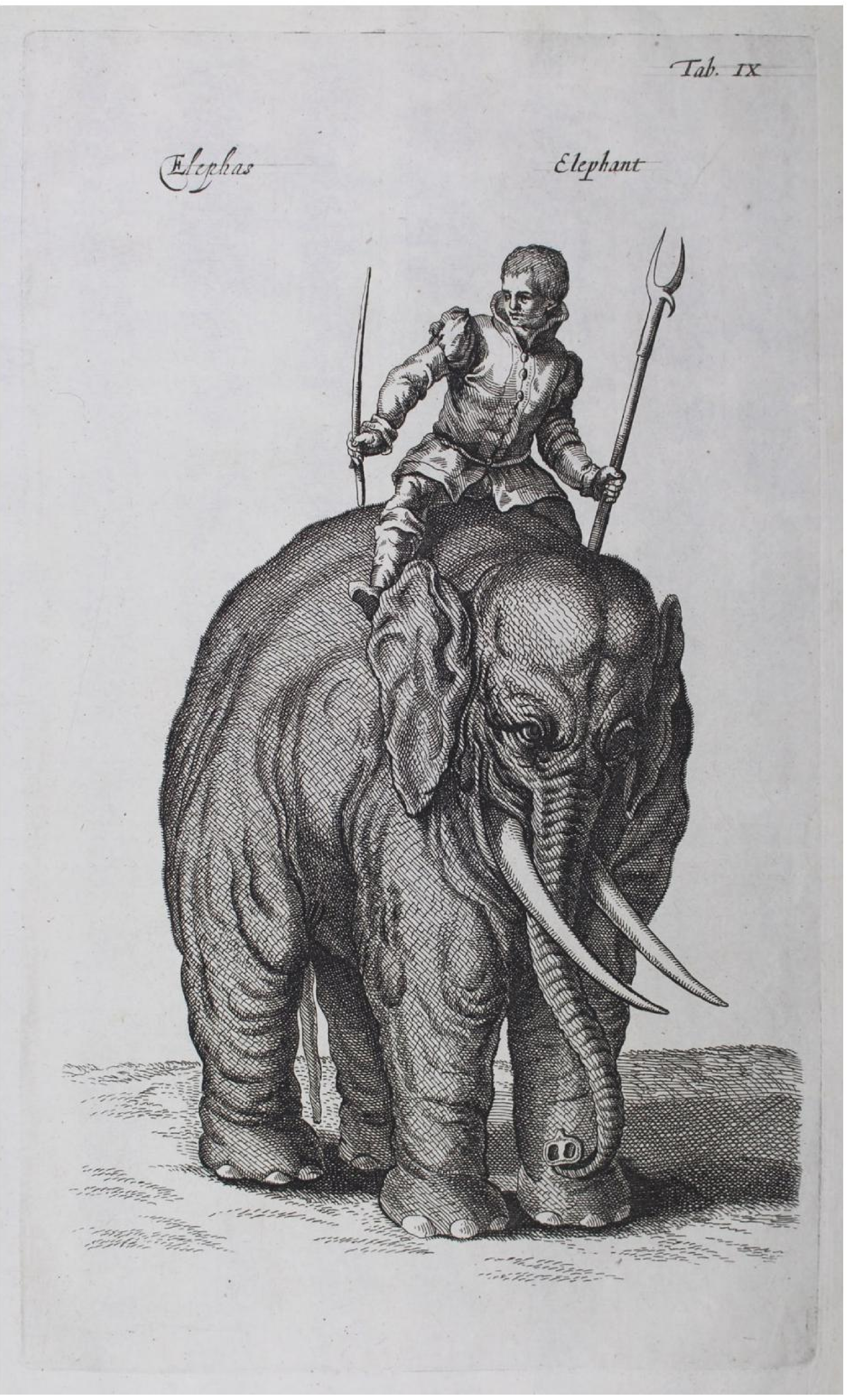
Matthäus Merian II (1621-1687) was a portrait painter, engraver and publisher. Born in Basel he was the son of Matthäus Merian the Elder and half brother of Maria Sibylla Merian. In 1650, after his father's death, he took over the family printing business.

Jan Jacobz. Schipper (1616-1669), born Jan Dommekracht, was an Amsterdam-based printer, bookseller, and poet. Many of his publications feature a frontis illustration of a ship, in reference to his adoption of the pseudonym '*Schipper*' in reference to his father's maritime career.

Albrecht Dürer (1471 - 1528) was a celebrated German polymath. Though primarily a painter, printmaker and graphic artist, he was also a writer, mathematician and theoretician. Born in Nuremberg, Dürer was apprenticed to the painter Michel Wolgemut whose workshop produced woodcut illustrations for major books and publications. He travelled widely between the years of 1492 and 1494, and is known to have visited Martin Schongauer, the leading German painter and engraver at the time, at his studio in Colmar. In 1495, Dürer set up his own workshop in his native Nuremberg, and, by the beginning of the sixteenth-century, had already published three of his most famous series' of woodcuts: *The Apocalypse*, *The Large Passion*, and *The Life of the Virgin.*

Nuremberg was something of a hub for Humanism at this time, and Dürer was privy to the teachings of Philipp Melanchthon, Willibald Pirkheimer and Desiderius Erasmus. The latter went so far as to call Dürer 'the Apelles of black lines', a reference to the most famous ancient Greek artist. Though Dürer's approach to Protestantism was not as staunch as that of his fraternity, his artwork was just as revolutionary. For their technical virtuosity, intellectual scope, and psychological depth, Dürer's works were unmatched by earlier printed work, and, arguably, have yet to be equalled.

Condition: Minor time toning and chips to edges of sheet. Creasing to margins.
[51155]
£500



26. Tab. IX [Elephant]

Matthäus Merian II
Copper engraving
[Amstelodami, Apud Ioannem Iacobi Fil. Schipper.
MDCLVII. [Amsterdam, 1657]]
Image and Plate 294 x 175 mm, Sheet 365 x 230 mm
unmounted

Plate 9, featuring a full page illustration of an elephant with rider, from the 1657 first edition of John Jonston's *Historiae Naturalis de Quadrupedibus Libri, cum aeneis figuris, Johannes Jonstonus Medicinae Doctor, concinnavit,* the first book of a six volume work of the animal kingdom, which became a standard 17th century encyclopaedia of natural history. Remarkable more for its breadth and arrangement than any particular advancement of the study and classification of animals, it was an extremely popular work, in great part because of numerous engravings by Matthäus Merian the Younger and his younger brother Caspar Merian. It was translated and reprinted in many editions into the later half of the 18th century.

John Jonston (1603-1675) was a Polish scholar, naturalist, and physician of Scottish parentage. He studied at St. Andrews, Cambridge, and Leiden, practising medicine for some years and earning a great reputation. He was offered several university chairs but turned them down, preferring to return to Poland and study independently. Jonston wrote extensively on a number of subjects and his work is seen by many as compilations of learning.

Matthäus Merian II (1621-1687) was a portrait painter, engraver and publisher. Born in Basel he was the son of Matthäus Merian the Elder and half brother of Maria Sibylla Merian. In 1650, after his father's death, he took over the family printing business.

Jan Jacobz. Schipper (1616-1669), born Jan Dommekracht, was an Amsterdam-based printer, bookseller, and poet. Many of his publications feature a frontis illustration of a ship, in reference to his adoption of the pseudonym '*Schipper*' in reference to his father's maritime career.

Condition: Minor time toning and chips to edges of sheet.
Creases to margins.
[51175]
£300

27. Tab. VII [Elephant]

Matthäus Merian II
Copper engraving
[Amstelodami, Apud Ioannem Iacobi Fil. Schipper. MDCLVII. [Amsterdam, 1657]]
Image and Plate 294 x 185 mm, Sheet 365 x 230 mm
unmounted

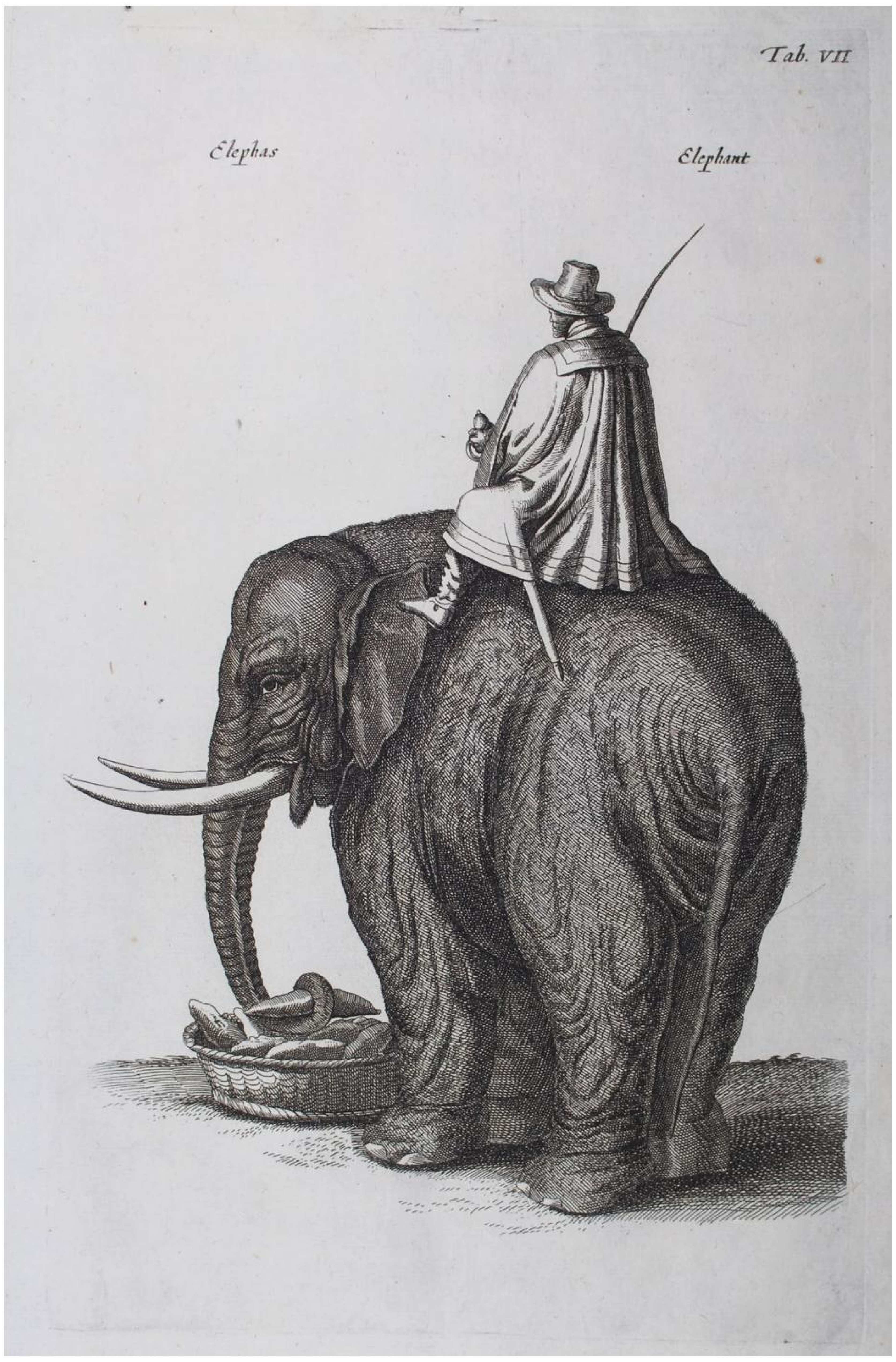


Plate 8, featuring a full page illustration of an elephant with rider, from the 1657 first edition of John Jonston's *Historiae Naturalis de Quadrupedibus Libri, cum aeneis figuris, Johannes Jonstonus Medicinae Doctor, concinnavit,* the first book of a six volume work of the animal kingdom, which became a standard 17th century encyclopaedia of natural history. Remarkable more for its breadth and arrangement than any particular advancement of the study and classification of animals, it was an extremely popular work, in great part because of numerous engravings by Matthäus Merian the Younger and his younger brother Caspar Merian. It was translated and reprinted in many editions into the later half of the 18th century.

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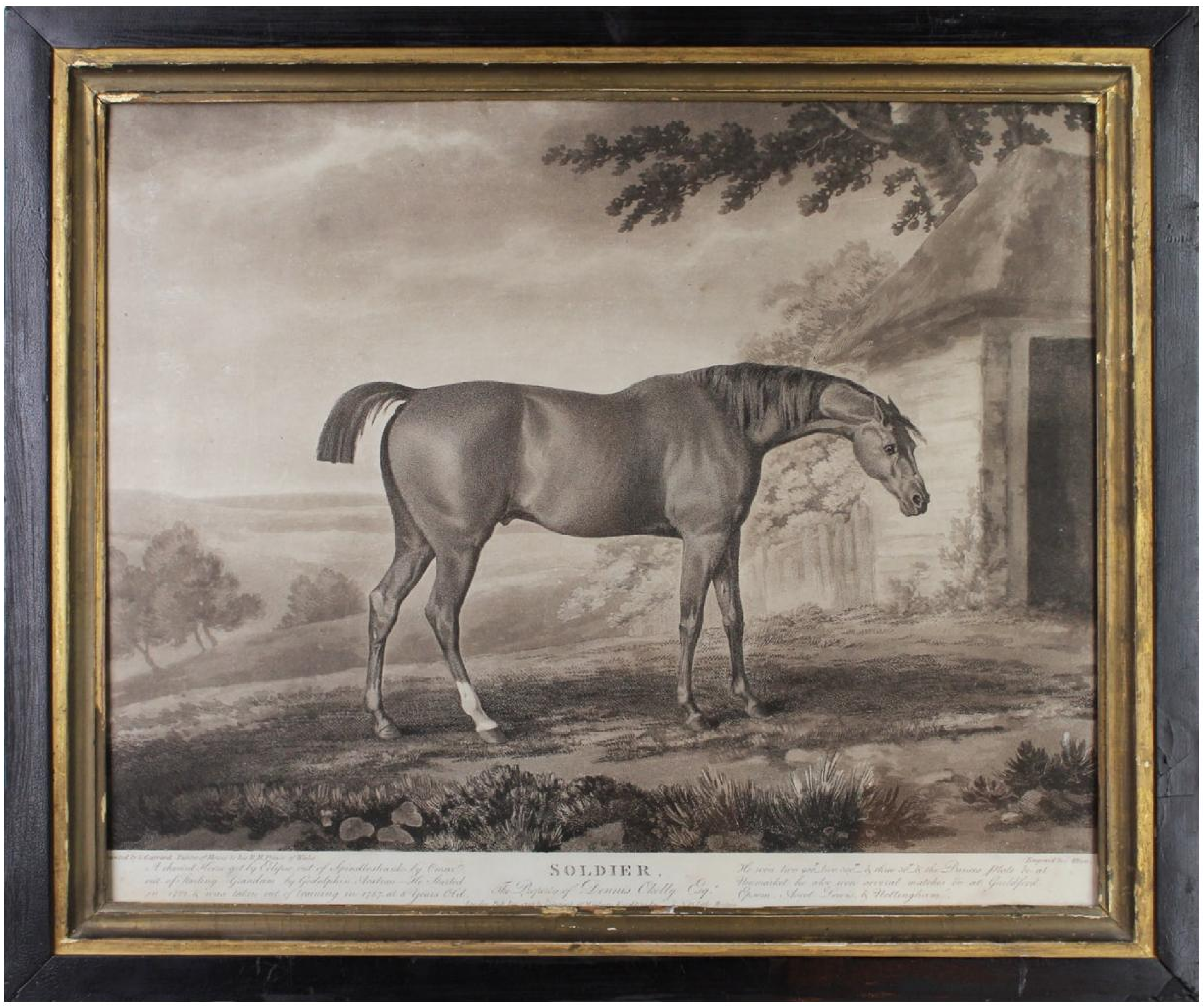
Condition: Minor time toning and chips to edges of sheet. Creases to margins.
[51176]
£300

EQUESTRIAN PRINTS


SOLDIER,
The Property of Dennis Okelly Esqr.

28. Soldier, The Property of Dennis Okelly Esqr.

Samuel Alken after George Garrard
Aquatint and etching
Painted by G. Garrard, Painter of Horses to his RH Prince of Wales. Engrav'd by S. Alkin. London, Pub. Jan. 1793 by G. Garrard at Mr. Gilpins, Knightsbridge - & No. 43. Little Britain.
Image and Sheet 390 x 475 mm
framed

A rare aquatint of the racehorse Soldier, after the painting by George Garrard. Soldier, a chestnut horse with a white sock and cropped tail stands facing right before a hut or stable. Tattersall's Catalogue of Sale issued after the death of Soldier's owner, Dennis O'Kelly, lists his impressive pedigree, sired by Eclipse out of the Old Vintner Mare, and with a line of descent from Omar, Sterling, the Godolphin Arabian, Stanier's Arabian, Pelham's Barb, Old Spot, and the White-legged Lowther Barb.

His partial pedigree, as well as his achievements on the turf, are listed in an inscription to the left and right of the title, which reads: '*A Chestnut Horse got by Eclipse out of Spindleshanks by Omar, out of Starling Grandam by Godolphin Arabian - He started in 1782 & was taken out of training in 1787, at 8 Years Old. He won two 900gs, two 500gs, & three 50gs & the Princes Plate &c at Newmarket, he also won several matches &c at Guildford, Epsom, Ascot, Lewis, & Nottingham.*'

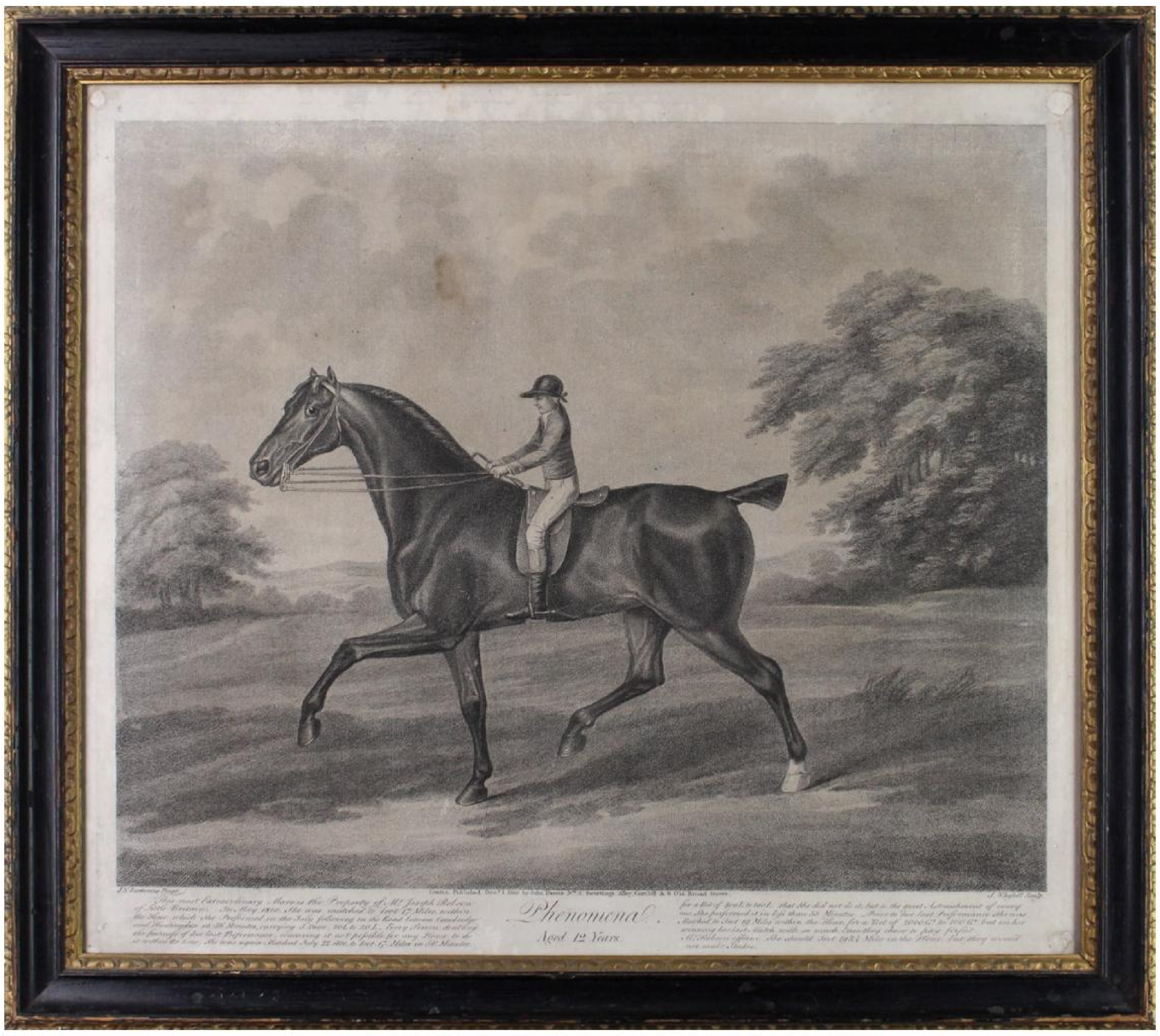
On the verso of the frame is a paste-down printed record of Soldier's Pedigree and Performances.

Samuel Alken (1756-1815) was a British landscape artist and pioneer of aquatint printing. Alken is particularly remembered for his sporting scenes, particularly of hunting, a genre in which his sons, Samuel and Henry Thomas, also worked.

George Garrard (1760-1826) was an English animal painter, engraver, and printmaker. Garrard came from a family of artists, and could trace his descent back to Marcus Gheeraerts the Younger (c.1561-1636). He studied under Joseph Simpson and Sawrey Gilpin (whose eldest daughter he later married), before studying at the Royal Academy in 1781. In 1784 he painted *View of a Brewhouse Yard* which attracted the notice of Sir Joshua Reynolds. From 1795, Garrard also produced plaster models of cattle for the use of landscape painters. Through his petitioning of parliament this eventually led to the 1799 Models and Busts Act, the first British copyright law to provide protection for a medium other than print.

In 1800, Garrard was elected an associate of the Royal Academy, and in the same year he published *A Description of the different varieties of Oxen common in the British Isles, embellished with engravings; being an accompaniment to a set of models of the improved breeds of Cattle, executed by George Garrard, upon an exact scale from nature, under the patronage of the Board of Agriculture*. He exhibited in total 215 works at the Royal Academy, as well as others at the British Institution and the Society of British Artists.

Siltzer 123
Condition: Trimmed within platemark to image. Tipped to archival backboard. Minor abrasions and surface dirt to image, especially in inscription space. Two small punctures to left and right of inscription space with old infilling. Framed in an antique black and gold frame.
[51231]
£700



29. Phenomena, Aged 12 Years

John Whessell after John Nost Sartorius
Aquatint and etching
J.N Sartorius Pinxt. J. Whessell Sculp. London, Published Decr. 1, 1800 by John Harris, No.3 Sweetings Alley, Cornhill & 8 Old Broad Street.
Image 340 x 415 mm, Plate 375 x 435 mm
framed

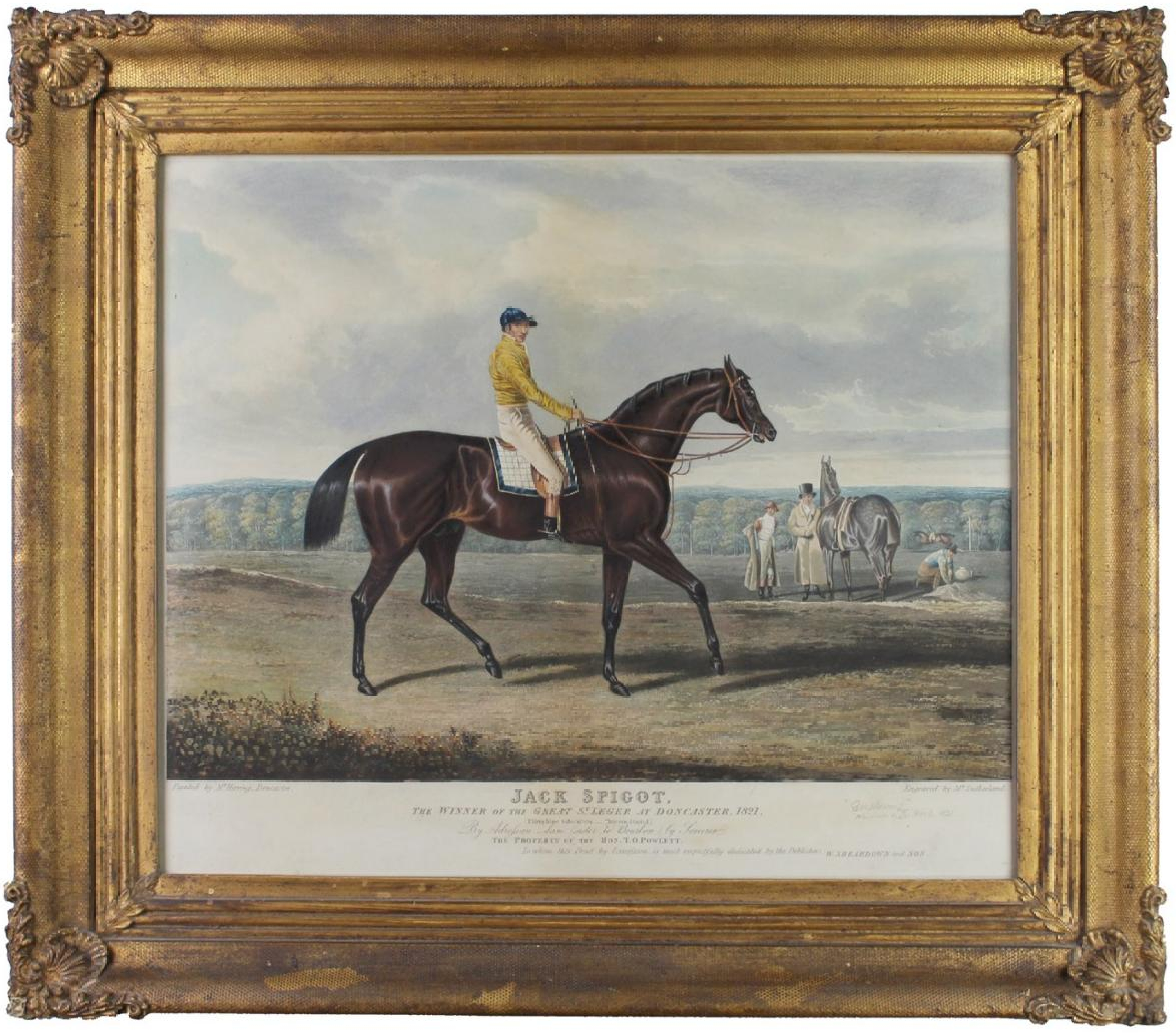
A characterful illustration of the long-distance racing mare Phenomena, engraved by Whessell after a painting by the celebrated animal painter John Nost Sartorius. Phenomena, a dark horse with a white pastern on her rear left leg, is shown trotting, a jockey on her back, and with her tail clipped short.

Below the image, a lengthy inscription describing her notable performances reads: *'This most Extraordinary Mare is the Property of Mr. Joseph Robson of Little Britain. In May 1800, She was matched to trot 17 Miles within the Hour, which She Performed in the July following on the Road between Cambridge and Huntingdon in 56 Minutes, carrying 5 Stone, 80£ to 20£. Every Person doubting the fairness of her last Performance, conceiving it not possible for any Horse to do it within the time, She was again Matched July 22 1800 to trot 17 Miles in 56 Minutes for a Bet of 400£ to 100£. That She did not do it, but to the great Astonishment of every one, She performed it in less than 53 Minutes. Prior to her last Performance She was Matched to Trot 19 Miles within the Hour, for a Bet of 2000 Gs. to 100 Gs. but on her winning her last Match with so much ease, they chose to pay forfeit. Mr. Robson offered She should Trot 19 & 1/2 Miles in the Hour, but they would not make Stakes.'*

John Whessell (c.1771-1849) was a British engraver, etcher, mezzotinter, and animal painter, who spent much of his career in Oxford. As a younger artist, he produced decorative stipples, bookplates, and sporting prints, particularly plates of racehorses and prize-winning livestock for the publisher John Harris. '*The Durham Ox*' that he engraved after John Boultbee went on to become one of the most famous images of the nineteenth-century. By 1802 he was also painting horses, exhibiting at the Royal Academy. At the end of the decade, he settled in Oxford where he often self-published from his home on St Aldates. He is perhaps best known for a series of views of the Colleges and public buildings of Oxford published in 1831 as *Oxford Delineated*.

John Nost Sartorius (1759-1828) was an English painter of horses, horse-racing, and hunting scenes. The best-known of the Sartorius family of artists, he was the son of Francis Sartorius. Sartorius produced paintings for many leading sportsmen including the Prince of Wales, the Earl of Derby, Lord Foley, and Sir Charles Bunbury. Between 1781 and 1824 he exhibited at the Royal Academy. Between 1795 and 1827, the *Sporting Magazine* contained many engraved plates after his work. His elder son John Francis Sartorius was also an equine artist, whilst the younger son, Francis Sartorius Jr. was a marine artist.

Siltzer 243
Condition: Light stain to sky. Surface creasing and minor abrasions to image. Repaired punctures to corners of platemark. Framed in an antique black and gold frame.
[51242]
£1,100


JACK SPIGOT.

30. Jack Spigot, The Winner of the Great St. Leger at Doncaster, 1821

Thomas Sutherland after John Frederick Herring
Aquatint with original hand colouring
Painted by Mr. Herring, Doncaster. Engraved by Mr. Sutherland. W. Sheardown and Son. [1821]
Image 310 x 415 mm
framed

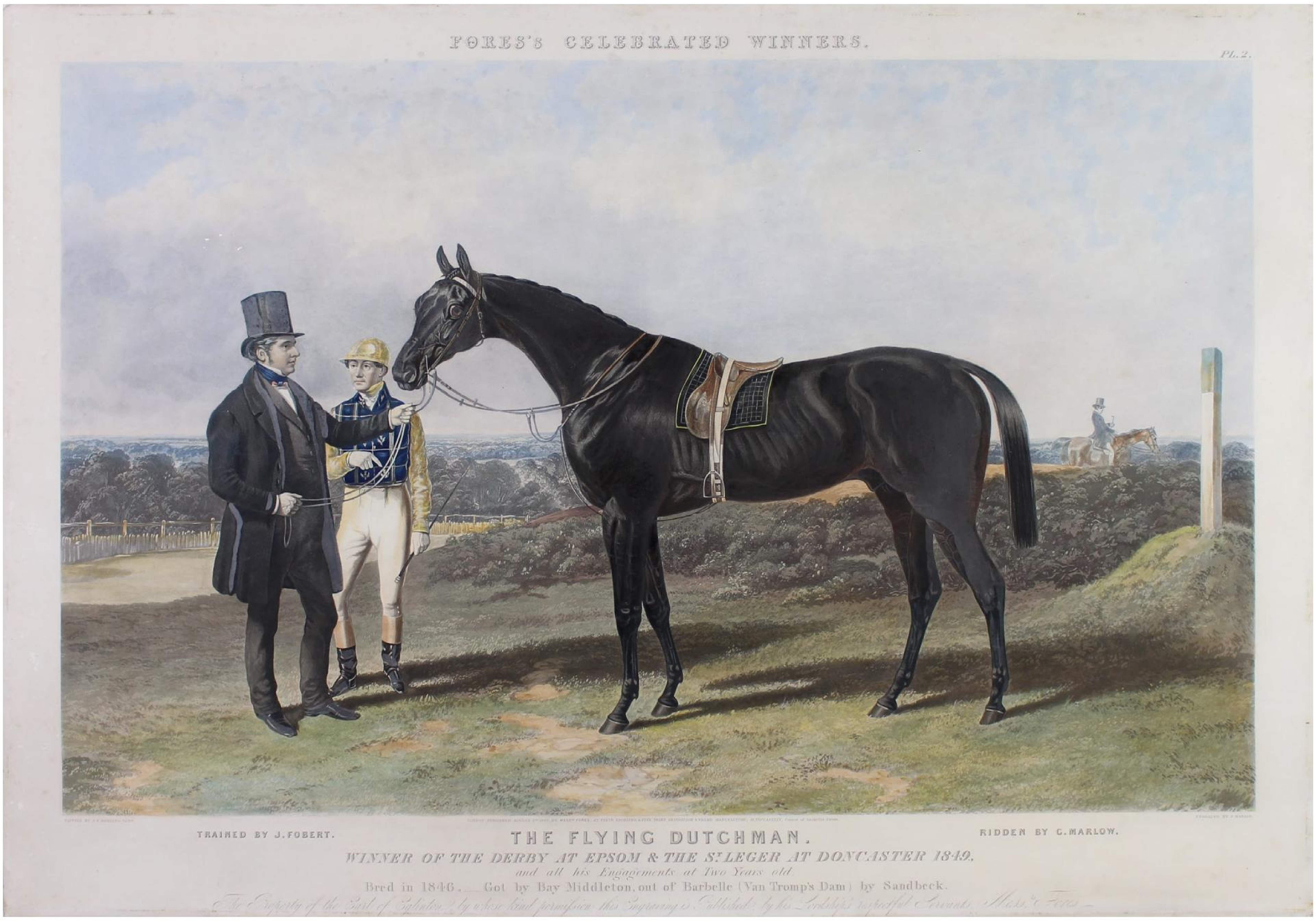
A separately published illustration of the racehorse Jack Spigot, winner of the 1821 Great St. Leger. Jack Spigot, a dark bay horse, is ridden by his jockey in the foreground. In the background, a gentleman, possibly Jack Spigot's owner Thomas Powlett but more likely his trainer, tends to a second horse while another jockey removes his coat in preparation. This is one of a series of aquatints engraved by Thomas Sutherland after paintings by Herring and published by Sheardown and Son each year between 1815 and 1824. Following their initial issue, the plates were reissued in book form by S. and J. Fuller in 1843, along with illustrations of the Derby winners up to the date of publication.

Full title reads: '*Jack Spigot, The Winner of the Great St. Leger at Doncaster, 1821, (Thirty Nine Subscribers_Thirteen Started) By Adrossan, dam (sister to Bourbon), by Sorcerer. The Property of the Hon. T.O.Powlett. To whom this Print by Permission is most respectfully dedicated by the Publishers.*'

Thomas Sutherland (1783-1838) was a British aquatint engraver, who apprenticed under the sporting engraver Samuel Alken. A prolific engraver, he worked principally in providing bookplates for Rudolph Ackermann and the Fullers. In 1813, he was found guilty of stealing a quantity of books from Ackermann and selling them to the printseller Peter Brown. Although this resulted in his dismissal, by 1819 he was back producing architectural plates for Ackermann.

John Frederick Herring (1795-1865) was an Anglo-American painter of Dutch descent, best known as a painter of horses. After moving to Doncaster as a young man, he initially worked as a sign-writer and coachman, though his artistic talents gained the attention of a number of his high-profile clients and he began painting racehorses, most famously a series of the winners of the Great St Leger. In 1845 he was made Animal Painter to the Duchess of Kent, a commission that brought him to the attention of Queen Victoria, who became his patron for the remainder of his life. From 1836, he usually appended 'Sr.' to his signature in order to differentiate himself from his son, also a painter of equestrian subjects.

Siltzer 145
Condition: Minor time toning to inscription space. Trimmed within plate mark on side margins. Framed in an antique gilt frame.
[51243]
£1,000


FORES'S CELEBRATED WINNERS.
PL. 2.
TRAINED BY J. FOBERT.
THE FLYING DUTCHMAN.
RIDDEN BY C. MARLOW.
WINNER OF THE DERBY AT EPSOM & THE ST LEGER AT DONCASTER 1849.
and all his Engagements at Two Years old.
Bred in 1846. Got by Bay Middleton, out of Barbelle (Van Tromp's Dam) by Sandbeck.

31. The Flying Dutchman, Winner of the Derby at Epsom & the St. Leger at Doncaster 1849

John Harris after John Frederick Herring
Aquatint with original hand colouring
Painted by J.F. Herring Senr. Engraved by J. Harris. London, Published August 2nd 1849 by Messrs. Fores, at Their Sporting & Fine Print Repository & Frame Manufactory, 41 Piccadilly, Corner of Sackville Street.
Image 445 x 700 mm, Plate 530 x 760 mm, Sheet 545 x 775 mm unmounted

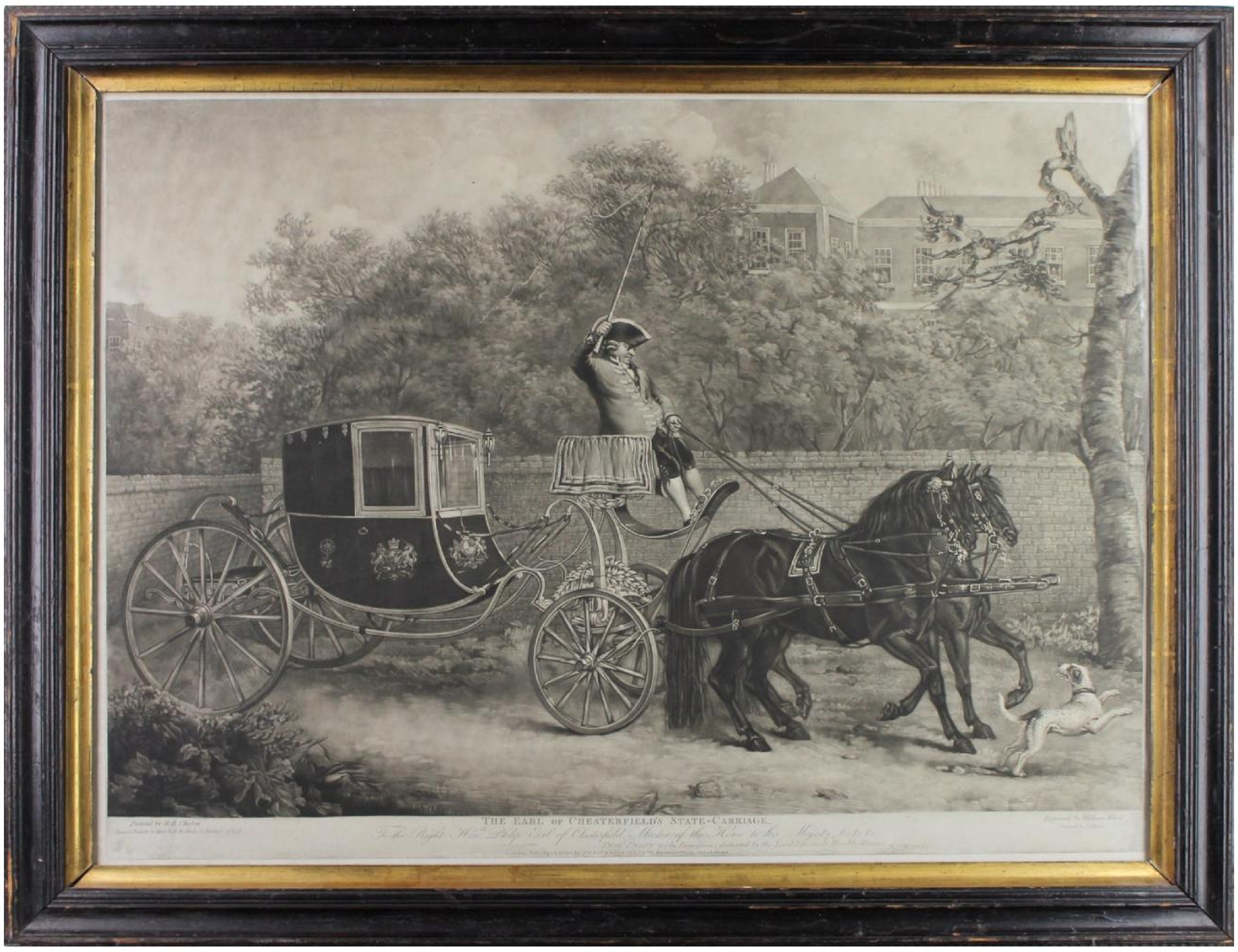
A large separately published illustration of the racehorse The Flying Dutchman, one of a large series of aquatints after paintings by John Frederick Herring of winners of The Derby and The St Leger. The Flying Dutchman, a dark bay horse, is shown with his trainer J. Fobert and his rider, the jockey Charles Marlow. The print was produced to celebrate The Flying Dutchman's wins at both the Derby and the St Leger in 1849.

Full title below image reads: '*The Flying Dutchman, Winner of the Derby at Epsom & the St. Leger at Doncaster 1849, and all his Engagements at Two Years old. Bred in 1846, Got by Bay Middleton, out of Barbelle (Van Tromp's Dam) by Sandbeck. The Property of the Earl of Eglinton, by whose kind permission this Engraving is Published by his Lordship's respectful Servants, Messrs. Fores.*'

John Harris the Younger (1791-1873) was a British mezzotinter, aquatinter, and figure painter, and the son of the painter John Harris the Elder. He is best known as an engraver and lithographer of sporting scenes, though he also exhibited on a variety of subjects at the Royal Academy.

John Frederick Herring (1795-1865) was an Anglo-American painter of Dutch descent, best known as a painter of horses. After moving to Doncaster as a young man, he initially worked as a sign-writer and coachman, though his artistic talents gained the attention of a number of his high-profile clients and he began painting racehorses, most famously a series of the winners of the Great St Leger. In 1845 he was made Animal Painter to the Duchess of Kent, a commission that brought him to the attention of Queen Victoria, who became his patron for the remainder of his life. From 1836, he usually appended 'Sr.' to his signature in order to differentiate himself from his son, also a painter of equestrian subjects.

Siltzer 147
Condition: Time toning and surface dirt to margins. Minor chips and tears to edges of sheet. Original hand colouring slightly, though evenly, faded.
[51244]
£800


THE EARL OF CHESTERFIELD'S STATE-CARRIAGE.

32. The Earl of Chesterfield's State-Carriage

William Ward after Henry Bernard Chalon
Mezzotint
Painted by H.B. Chalon, Animal Painter to their R.H. the Duke & Duchess of York. Engraved by William Ward. Printed by I. Shove. London, Pub. Sept. 1, 1800 by Messrs. Wards & Co. No.6 Newman Street, Oxford Street.
Image 402 x 578 mm, Sheet 422 x 580 mm
framed

A rare, large, and characterful mezzotint depicting the state carriage of Philip Stanhope, 5th Earl of Chesterfield, engraved by Ward after a painting by Henry Bernard Chalon. The carriage, blazoned on the doors with the Earl's arms, is pulled by a pair of black horses to the right. The driver lifts aloft his whip, and a small dog gambols before the horses. The carriage passes by a high stone wall enclosing wooden grounds and a large townhouse, most probably intended to represent Chesterfield House.

Full dedicatory inscription below title reads: *'To the Right Honble. Philip Earl of Chesterfield, Master of the Horse to his Majesty, &c. &c. &c. This Print is by Permission dedicated by His Lordship's most Humble Servant, Wm. Ward.'*

William Ward (1762-1826) was a British engraver, particularly known for subject mezzotints and decorative stipples, but later in his career predominantly as a portrait engraver. He was apprenticed to the mezzotinter John Raphael Smith, though following Smith's death, worked for various publishers, as well as in partnership with his brother James, also an engraver and painter, as Messrs. Wards & Co. He was connected by marriage with the painter George Morland twice over, with Morland marrying Ward's sister Anne a month before Ward's own wedding to Morland's sister Maria.

Henry Bernard Chalon (1770-1849) was a British painter and lithographer, known predominantly as a painter of animals and sporting scenes. The son of Jan Chalon, a Dutch engraver, Henry studied at the Royal Academy Schools, though never became a member. Despite being the Animal Painter for the Duke and Duchess of York, and subsequently the Prince Regent and King William IV, Chalon's fame was largely eclipsed by George Stubbs, whose style he sought to emulate.

Siltzer 93, Frankau - W & J. Ward 296, Lennox-Boyd i/i
Condition: Trimmed within platemark, and laid to old album page. Vertical printers' crease to centre top of image. Minor tears, abrasions, and infilling to edges of sheet. Framed in an antique 18th century black and gold Hogarth frame.
[51227]
£1,250

TOPOGRAPHY

33. [A Study of Architecture]

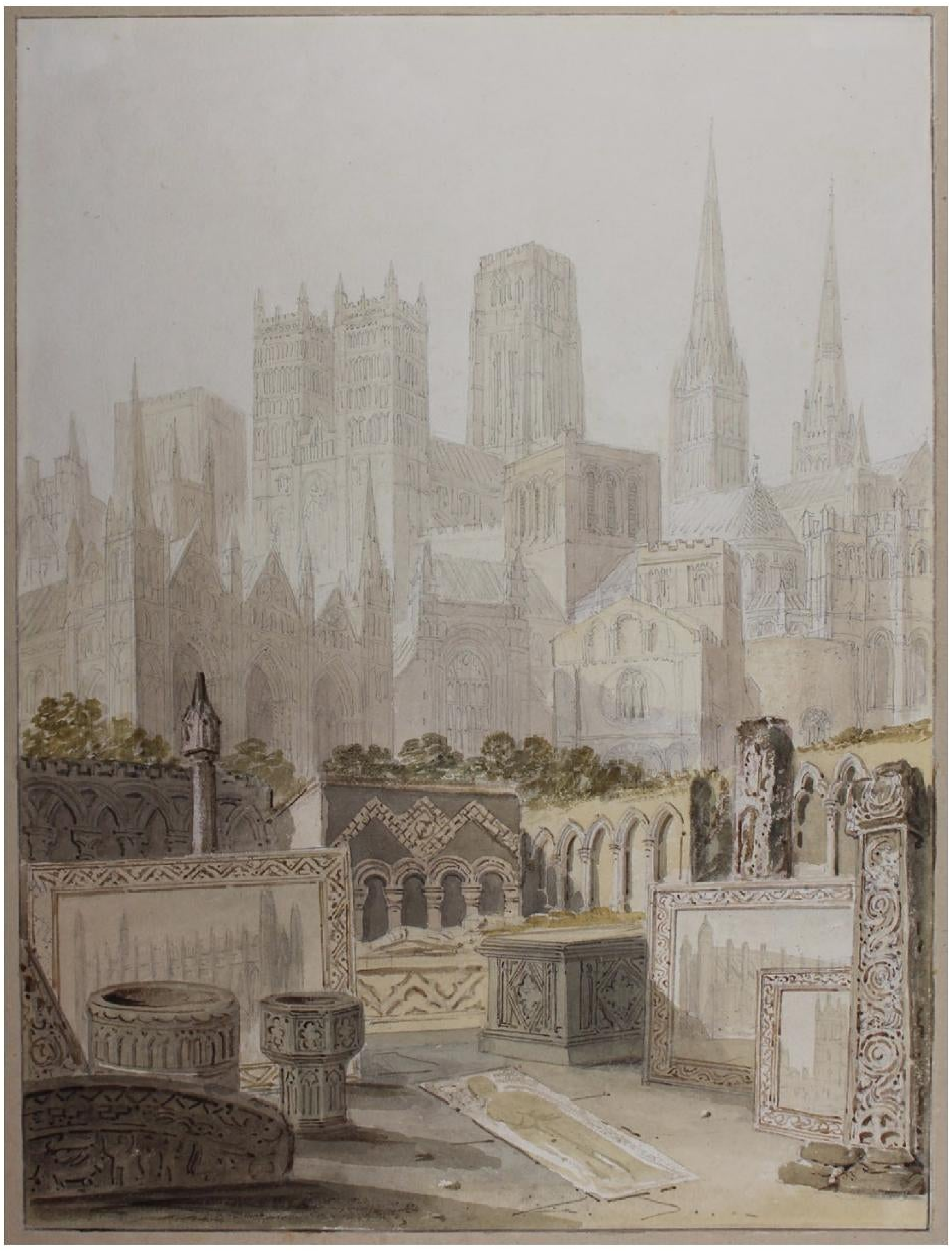
John Buckler
Watercolour and drawing
c.1823-44
Image 306 x 230 mm, Sheet 330 x 249 mm
unmounted

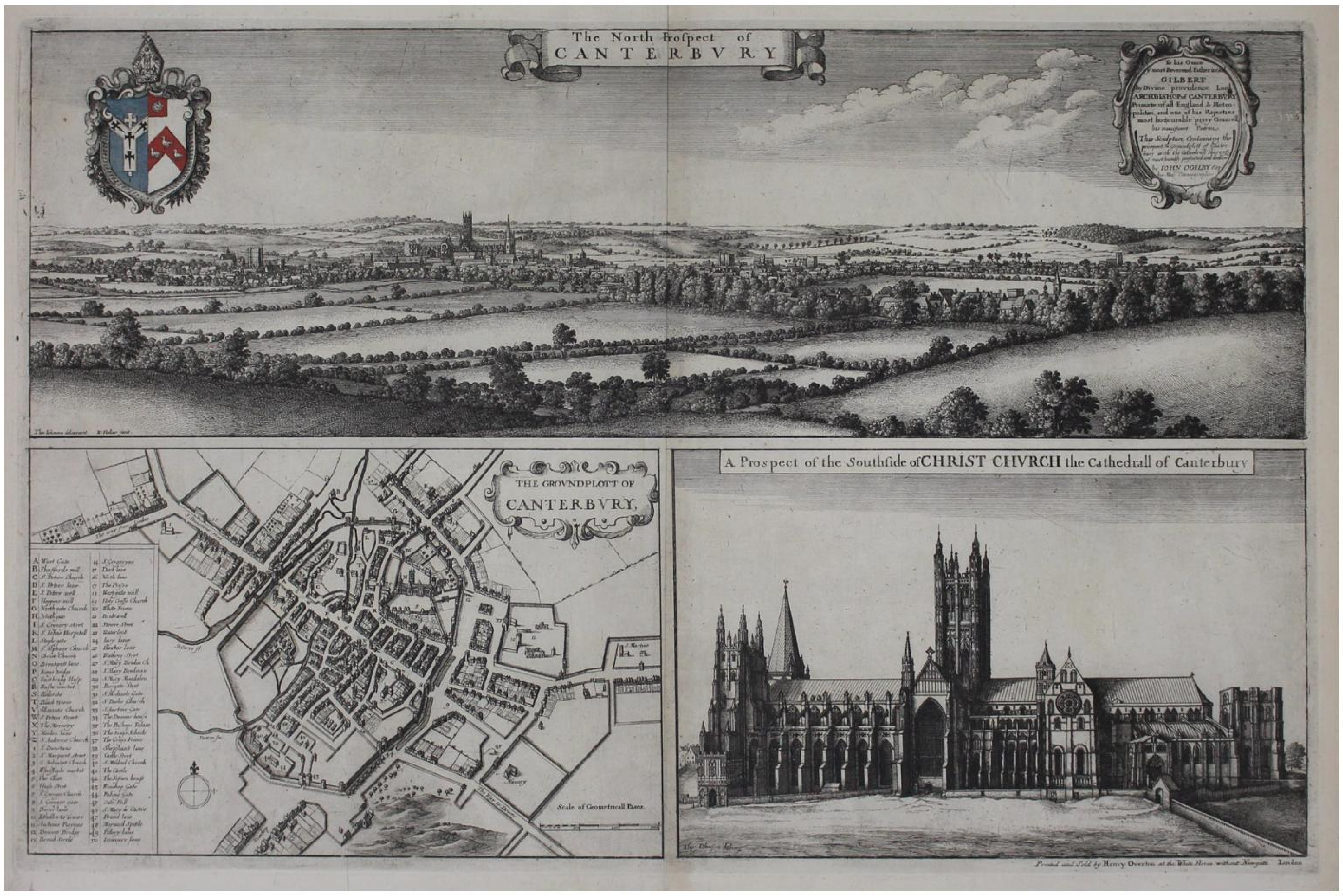
A delicate watercolour and sketch study of various architectural elevations by John Buckler. The watercolour shows at the back from the left; the end of the Lady Chapel and the central tower of York Minster, Durham Cathedral, Salisbury Cathedral and the spire of Chichester Cathedral. In the centre; Winchester Cathedral and Canterbury Cathedral. In the foreground from the left; Peterborough Cathedral, Tewkesbury Cathedral and Iffley Church. Within the frames in the courtyard are illustrations of King's College Chapel, St. George's Chapel at Windsor, and the tower at Magdalen College.

The drawing shows Iffley Church after 1823, when the roof was raised after being lowered in the 17th century, but before it was raised further in 1844 and before John Chessell Buckler, John Buckler's son, installed a restored rose window in 1856-7.

John Buckler (1770 –1851) was an outstanding architectural draughtsman and Bailiff for Magdalen College's Southwark Estate for sixty years, whose views in Oxford, especially Magdalen College, rank amongst the finest ever produced. Formerly with Abbott and Holder.

Condition: Grangerised.
[51308]
£975





34. The North Prospect of Canterbury. The Groundplott of Canterbury. A Prospect of the Southside of Christ Church the Cathedrall of Canterbury

Wenceslaus Hollar
Etching
Tho: Iohnson delineavit, W: Hollar fecit. Printed and Sold by Henry Overton at the White Horse without Newgate, London. [c.1672]
Image 362 x 556 mm, Plate 375 x 568 mm, Sheet 500 x 615 mm unmounted

A beautiful large scale composite plate showing a general view, city plan, and view of the cathedral of Canterbury. The general view, from the north, shows the Cathedral and city to the left, with forests and fields stretching out on all sides. Below, a birds-eye-view of Canterbury is closely based upon the inset map of the city published by John Speed for his county map of Kent in 1612. In the bottom right of the plate, a prospect of the south side of the Cathedral is shown.

Both this and the general view of the city were engraved by Hollar after drawings by the local landscape painter, Thomas Johnson. In the top left, the arms of the Cathedral and City are impaled, and picked out in early wash colour.

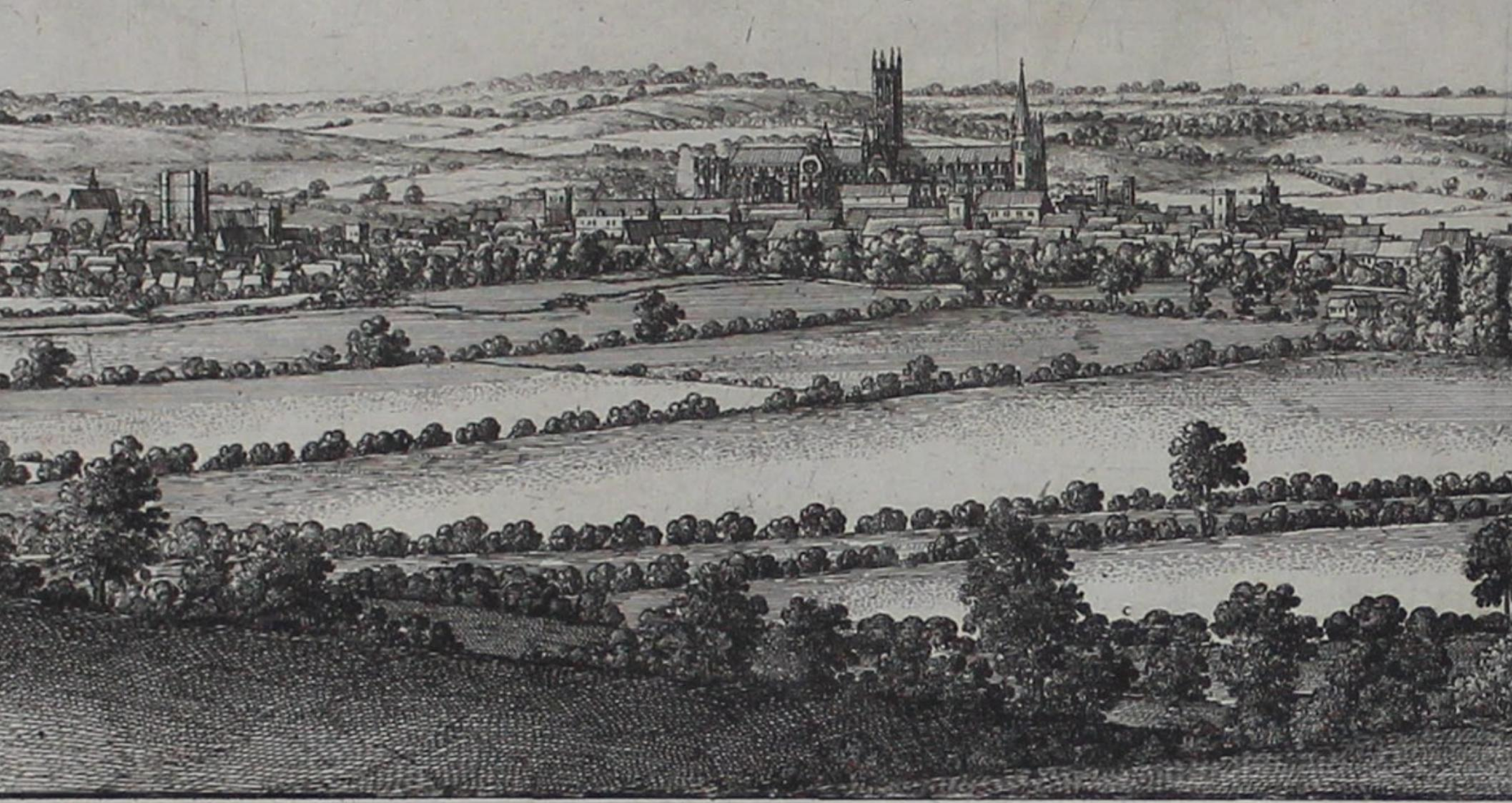
On the opposite corner, a lengthy dedication in an oval baroque cartouche reads: '*To his Grace the most Reverend Father in God Gilbert, by Divine providence Lord Archbishop of Canterbury, Primate of all England & Metropolitan, and one of his Majesties most honourable privy Councell, his munificent patron, This Sculpture, Containing the prospect & Groundplott of Canterbury with the Cathedrall thereof is most humbly presented and dedicated by Iohn Ogilby Esq. his Maj. Cosmographer.*'

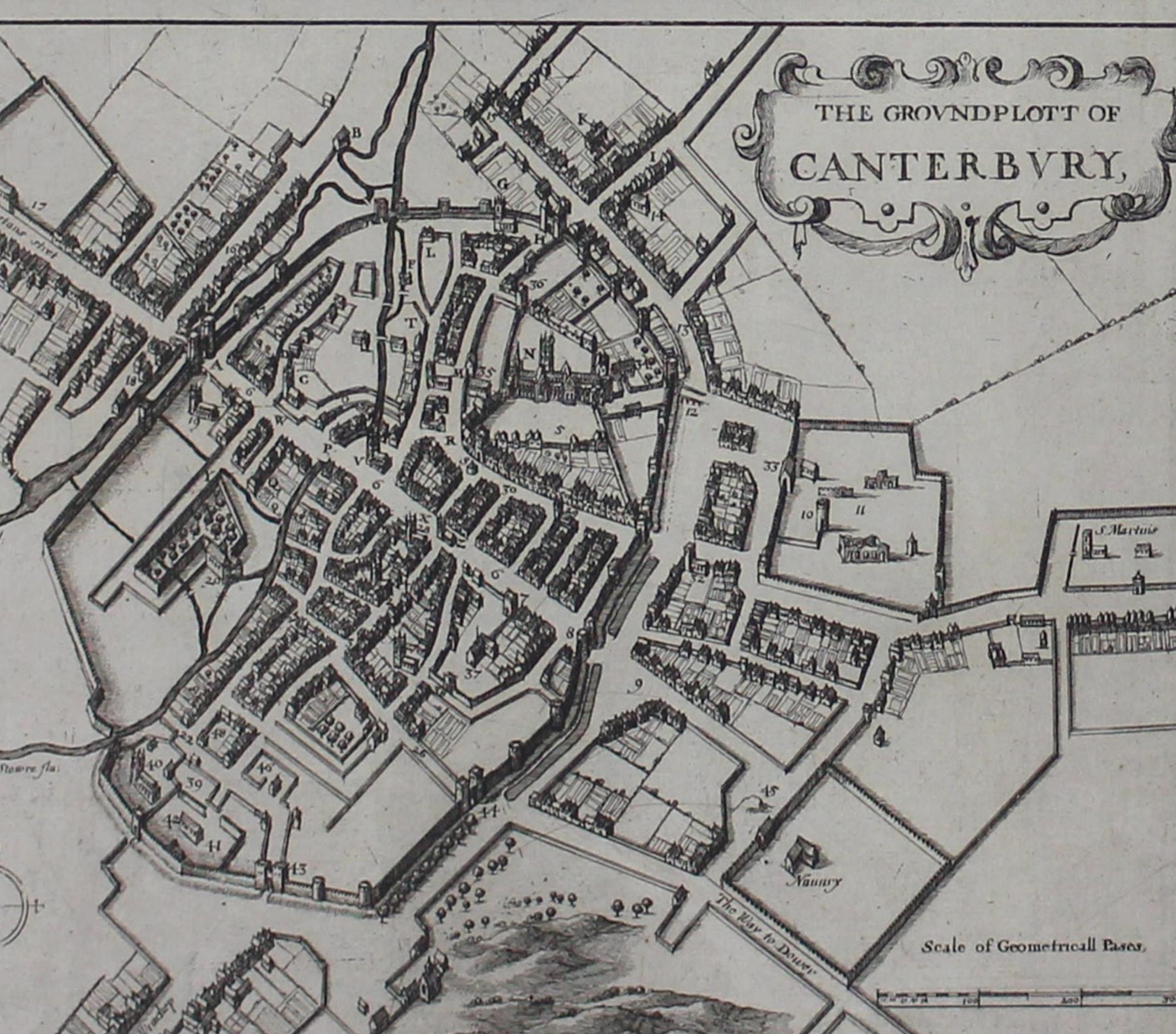
The plate was most likely engraved by Hollar for his intended atlas of the British counties. This particular impression is the second state, printed by Henry Overton for the *Nouveau Theatre de la Grande Bretagne*. Overton's publication line can be found in the bottom right corner of the plate.

Wenceslaus Hollar (1607-1677) left his native Prague in 1627. He spent several years travelling and working in Germany before his patron, the Earl of Arundel brought him to London in 1636. During the civil wars, Hollar fought on the Royalist side, after which he spent the years 1644-52 in Antwerp. Hollar's views of London form an important record of the city before the Great Fire of 1666. He was prolific and engraved a wide range of subjects, producing nearly 2,800 prints, numerous watercolours and many drawings.

Thomas Johnson (c.1628-1685) was a British landscape artist, whose work is mostly known through the engravings of Wenceslaus Hollar. Johnson's paintings were predominantly architectural and landscape views of Canterbury and surrounds.

Pennington 961 ii/iii
Condition: Excellent, strong clean impression with full margins. Central vertical fold, as issued. Minor time toning to edges of sheet.
[51179]
£1,400




THE GROVNDPLOTT OF
CANTERBVRY,
S. Martins
Nunnry
The Way to Dover
Stowre flu.
Scale of Geometricall Pases.
100
200
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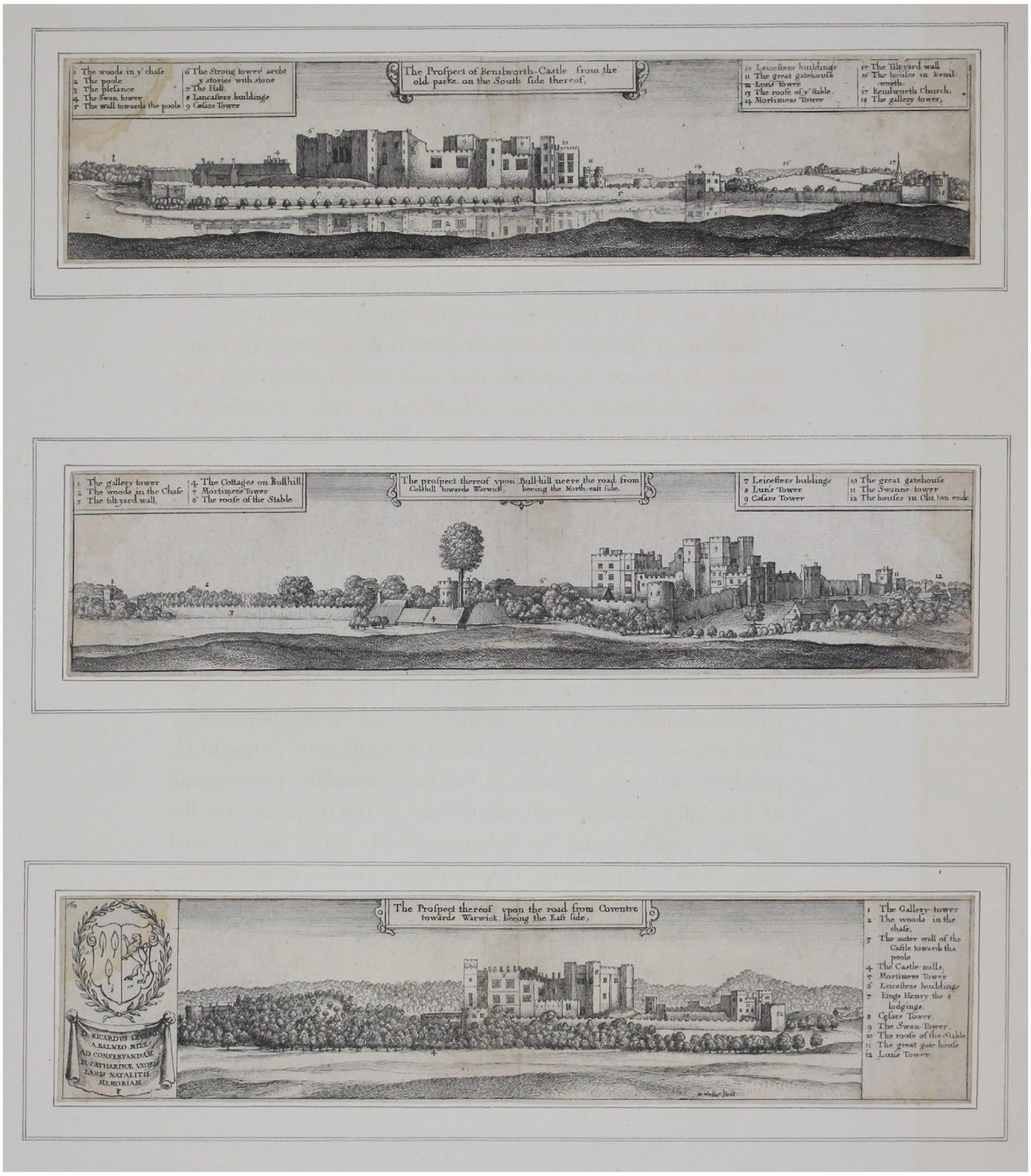

1 The woods in yͤ chaſe
2 The poole
3 The pleſance
4 The Swan tower
5 The wall towards the poole
6 The Strong tower archt y stories with stone
7 The Hall,
8 Lancaſters buildings
9 Cæſars Tower
The Proſpect of Kenilworth-Castle from the old parke, on the South ſide thereof,
10 Leiceſters buildings
11 The great gatehouſe
12 Luns Tower
13 The roofe of yͤ ſtable,
14 Mortimers Tower
15 The Tilt yard wall
16 The houſes in Kenilworth,
17 Kenilworth Church,
18 The gallery tower,
1 The gallery tower
2 The woods in the Chaſe
3 The tilt yard wall,
4 The Cottages on Bullhill
5 Mortimers Tower
6 The roofe of the Stable
The proſpect thereof vpon Bull-hill neere the road from Colſhill towards Warwick, beeing the North-eaſt ſide.
7 Leiceſters buldings
8 Lun's Tower
9 Cæſars Tower
10 The great gatehouſe
11 The Swanne-tower
12 The houſes in Clinton ende
160
D. RICARDVS LEVESON A BALNEO MILES AD CONSERVANDAM D. CATHARINÆ VXORIS LARIS NATALITII MEMORIAM F
The Proſpect thereof vpon the road from Coventre towards Warwick, beeing the East ſide,
1 The Gallery-tower
2 The woods in the chaſe,
3 The outer wall of the Caſtle towards the poole
4 The Castle mills,
5 Mortimers Tower
6 Leiceſters buildings
7 Kings Henry the 8 lodgings
8 Ceſars Tower,
9 The Swan Tower,
10 The roofe of the Stable
11 The great gate houſe
12 Luns Tower

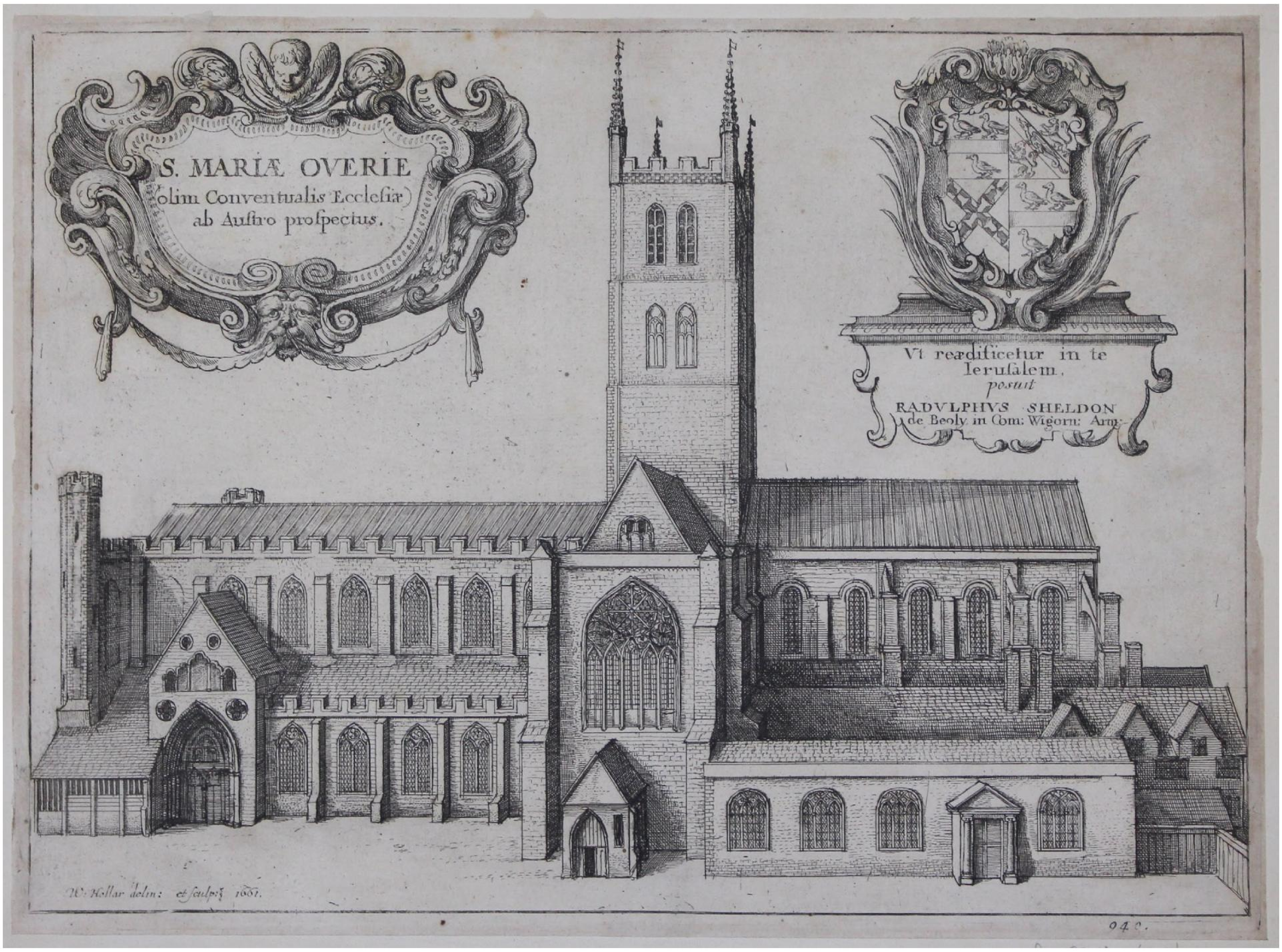
35. [Kenilworth Castle. Three Views]

Wenceslaus Hollar
Etching
[London. c. 1650]
Images 62 x 287 mm, Sheets 66 x 291 mm
unmounted

Three etched views of Kenilworth Castle, titled: *The Prospect of Kenilworth Castle from the old parke on the South side thereof, / The prospect thereof upon Bull-hill neere the road from Cotshill towards Warwick, beeing the North-east side / The prospect thereof upon the road from Coventre towards Warwick, being the East side,.*

Wenceslaus Hollar (1607-1677) left his native Prague in 1627. He spent several years travelling and working in Germany before his patron, the Earl of Arundel brought him to London in 1636. During the civil wars, Hollar fought on the Royalist side, after which he spent the years 1644-52 in Antwerp. Hollar's views of London form an important record of the city before the Great Fire of 1666. He was prolific and engraved a wide range of subjects, producing nearly 2,800 prints, numerous watercolours and many drawings.

Pennington 986 i/iii
Ex. Col.: Richard Bull (1721-1805) MP and art collector.
Condition: Trimmed just outside of images. Tipped to an album page .
[51136]
£500


S. MARIÆ OVERIE
(olim Conventualis Eccleſiæ)
ab Auſtro proſpectus.
Vt reædificetur in te
Ieruſalem.
poſuit
RADVLPHVS SHELDON
de Beoly in Com: Wigorn: Arm:
W: Hollar delin: et ſculp: 1661.
94 c.

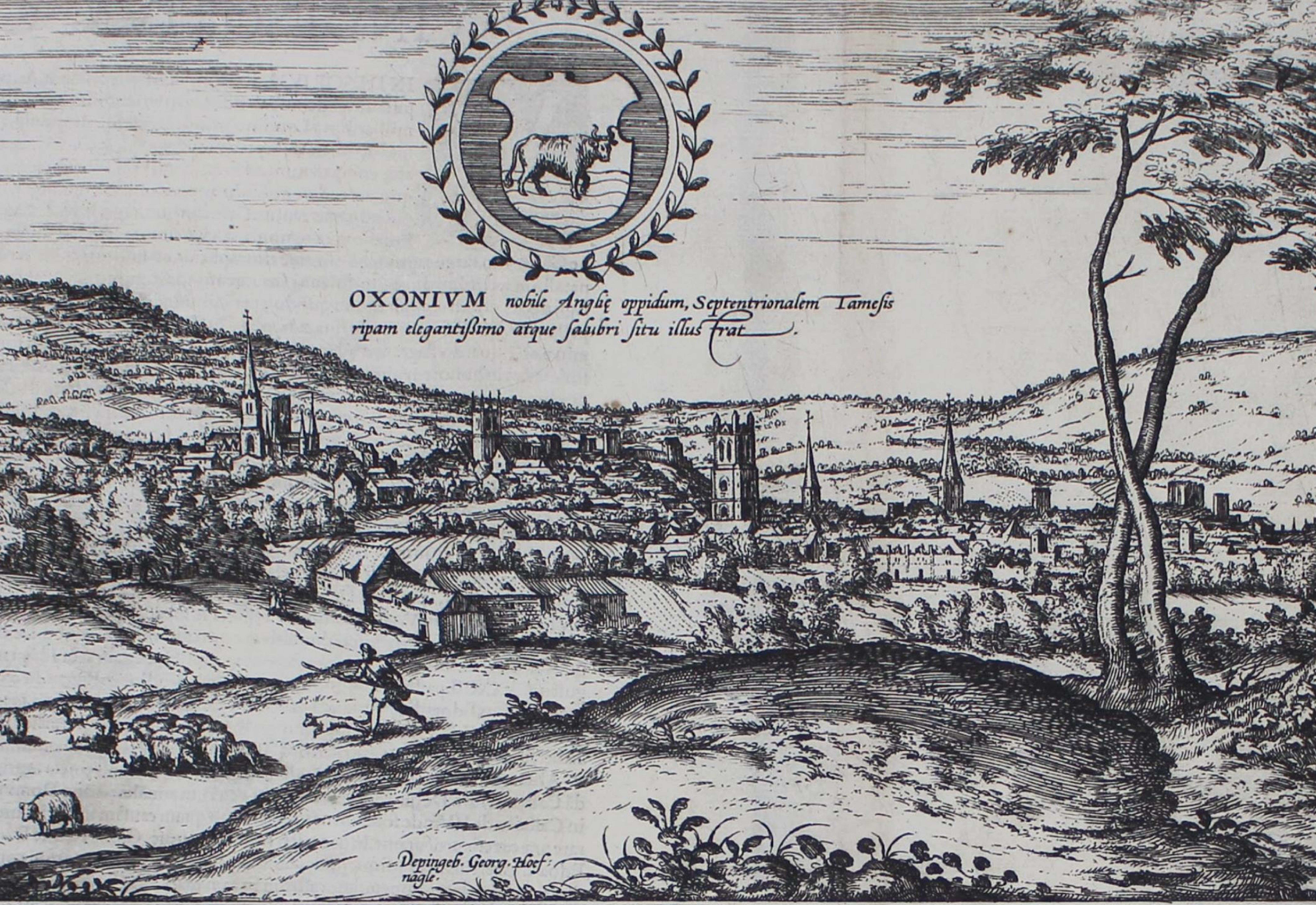
36. S. Mariae Overie (olim Conventualis Ecclesiae) ab Austro prospectus [St Mary Overy, Southwark]
Wenceslaus Hollar
Etching
W. Hollar delin: et sculp: 1661
Image 217 x 298 mm, Plate 222 x 302 mm
unmounted

A view of St Mary Overy in Southwark, now Southwark Cathedral, from the south. This is the second state printing from William Dugdale's '*Monasticon Anglicanum or The History of the Ancient Abbies, and Other Monasteries, Hospitals, Cathedral and Collegiate Churches, in England and Wales With Divers French, Irish and Scotch Monasteries Formerly Relating to England*.'

This work was published between the years of 1655 and 1673. An English abridgement was made available in 1718, and an enlarged six volume edition came out in fifty-four parts between 1st June 1813 and 1830.

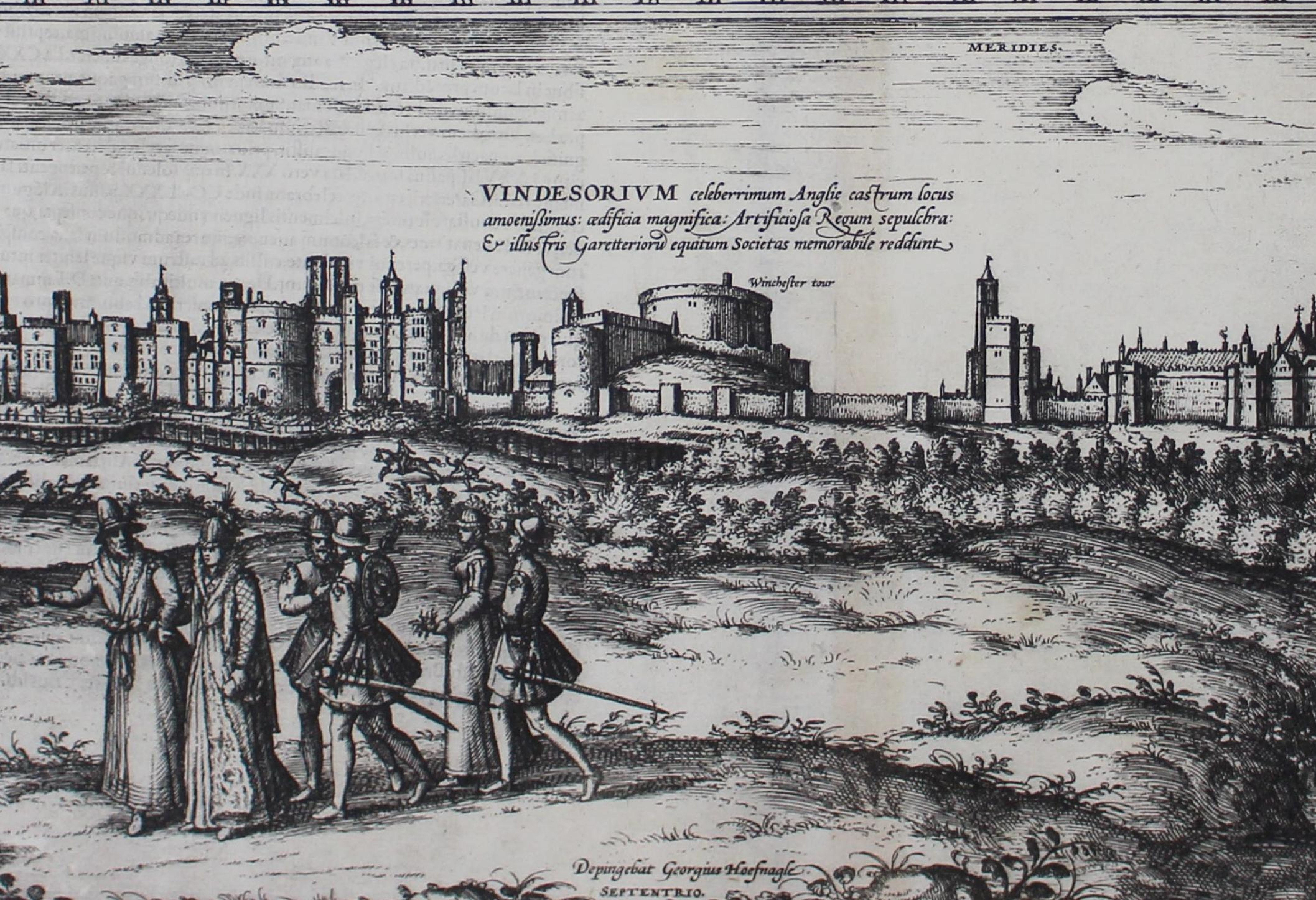
Wenceslaus Hollar (1607-1677) left his native Prague in 1627. He spent several years travelling and working in Germany before his patron, the Earl of Arundel brought him to London in 1636. During the civil wars, Hollar fought on the Royalist side, after which he spent the years 1644-52 in Antwerp. Hollar's views of London form an important record of the city before the Great Fire of 1666. He was prolific and engraved a wide range of subjects, producing nearly 2,800 prints, numerous watercolours and many drawings.

Pennington 1033 ii/ii
Condition: Trimmed just outside of platemark and grangerised to old album page. Minor time toning to edges of sheet.
[51177]
£175



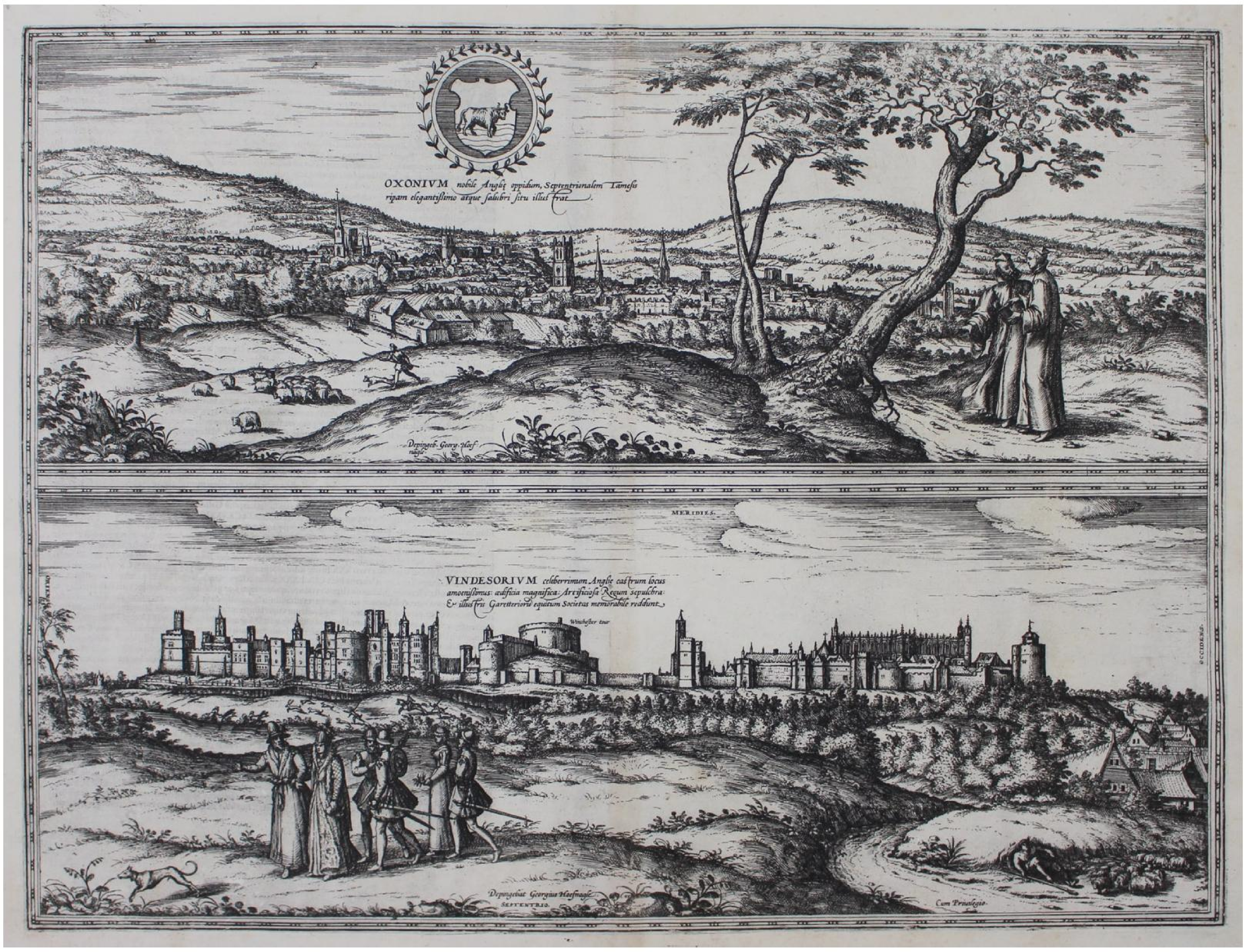
OXONIVM *nobile Angliȩ oppidum, Septentrionalem Tameſis ripam elegantiſſimo atque ſalubri ſitu illuſtrat.*

Depingeb. Georg. Hoefnagle.



VINDESORIVM *celeberrimum Angliȩ caſtrum locus amoeniſſimus: ædificia magnifica: Artificioſa Regum ſepulchra: & illuſtris Garetterioru͂ equitum Societas memorabile reddunt.*

MERIDIES.
Wincheſter tour
Depingebat Georgius Hoefnagle.
SEPTENTRIO.


OXONIVM nobile Angliæ oppidum, Septentrionalem Tameſis ripam elegantiſsimo atque ſalubri ſitu illuſtrat.
MERIDIES.
VINDESORIVM celeberrimum Angliæ caſtrum locus amœniſsimus: ædificia magnifica: Artificioſa Regum ſepulchra: Et illuſtris Garetteriorū equitum Societas memorabile reddunt.
Winchester tour
Depingebat Georgius Hoefnagle
SEPTENTRIO
Cum Privilegio

37. Oxonium / Vindesorium

Georg Braun and Frans Hogenberg
Copper engraved
Depingebat Georgius Hoefnagle. Cum Privilegio. [1575]
Image and Plate 365 x 488 mm, Sheet 420 x 535 mm
mounted

An excellent early impression of the earliest engraved view of Oxford, along with a prospect of Windsor below, from Braun and Hogenberg's '*Civitates Orbis Terrarum*', Volume 2. The emergence of the 'City of dreaming Spires' is clearly documented with the major landmarks of early-modern Oxford accurately depicted.

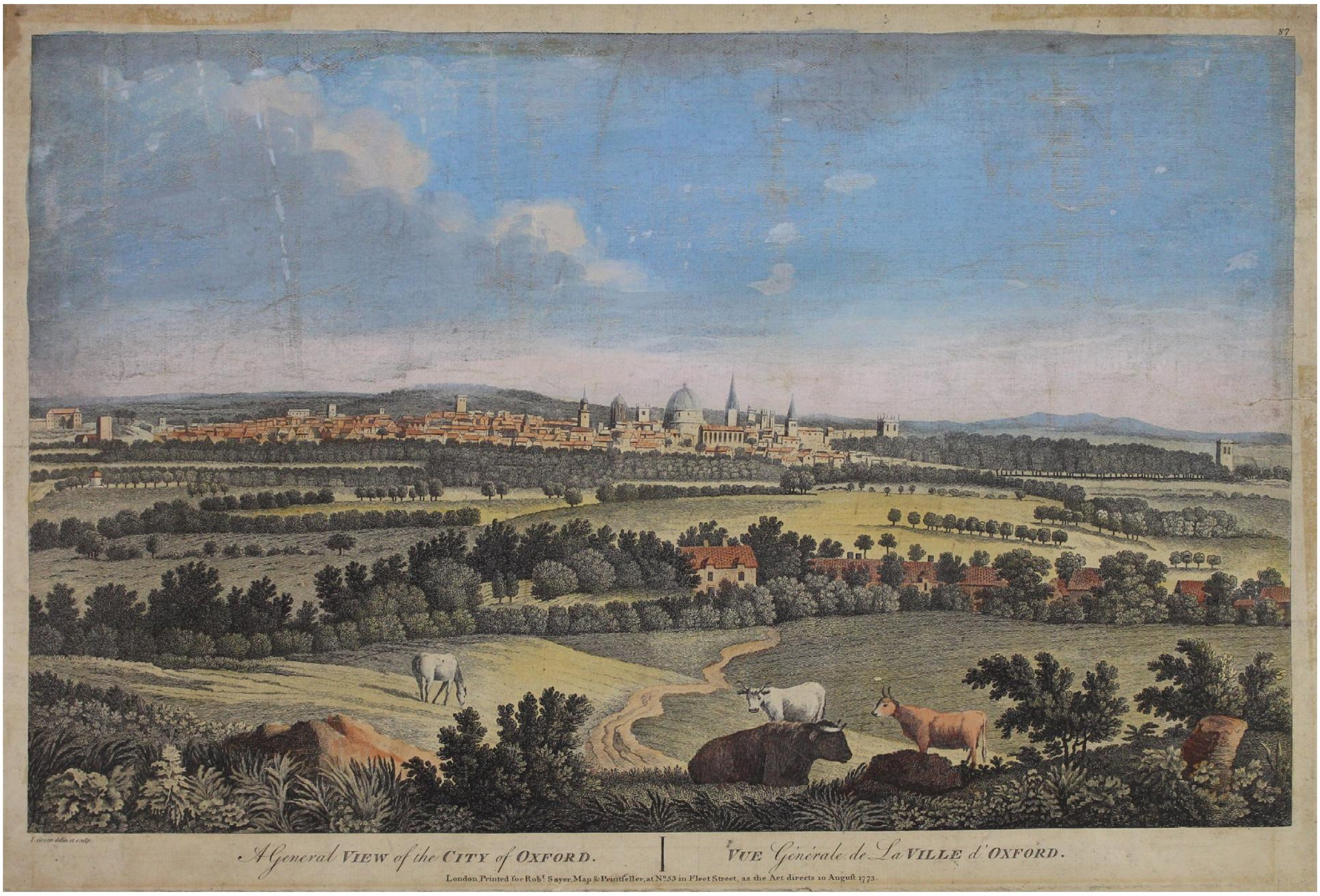
The panorama is taken from the east of the city, presumably present day South Park. The steeples of Christ Church Cathedral, All Saints and St.Mary's Chruch project out from the cluster of rooftops. The towers of Merton College Chapel and Magdalen bell tower dominate the skyline. Georgius Hoefnagle's original ink and chalk study for this view of Oxford is held in the Royal Collection and is presumed to have been drawn from life during his visit to England in 1568.

'*Civitates Orbis Terrarum*' was a hugely successful publication and as such the plates appear to have been printed a number of times, at some point during the printing life of the Oxford and Windsor plate, the top left corner of the plate split and later issues of the panorama are printed without the top left corner of the border. This is an early printing prior to the loss in the top left corner.

Between 1572 and 1617 Georg Braun (1541-1622) and Frans Hogenberg (1535-1590) published six volumes of their *Civitates Orbis Terrarum*, containing over 500 prospects, views, and maps of mostly European cities, envisioned as a companion to Ortelius' atlas *Theatrum Orbis Terrarum*. Braun was the editor of the series, with Hogenberg as principle engraver. They relied mainly on existing cartography, but also on drawings made by the Antwerp artist Joris Hoefnagel (1542-1600), who had travelled through most of Western Europe. After Joris Hoefnagel's death his son Jakob continued the work for the *Civitates*.

Georgius Hoefnagle or Joris Hoefnagel (Antwerp, 1542 – Vienna, 24 July 1601) was a Flemish painter and engraver, the son of a diamond merchant. He is famous for his miniature work, especially on a missal in the imperial library at Vienna. He painted animals and plants to illustrate works on natural history, and his engravings (especially for Braun's *Civitates orbis terrarum*, 1572, and Ortelius's *Theatrum orbis terrarum*, 1570) earned him a seminal place amongst early topographical draftsmen.

Condition: Strong dark impression with full margins. Central vertical fold, as issued. Minor discolouration to edges of sheet. Minor foxing to margins. Old adhesive stains on verso. Latin text on verso.
[51180]
£1,000


87
I. Green delin et sculp.
A General VIEW of the CITY of OXFORD.
VUE Générale de La VILLE d'OXFORD.
London Printed for Robt. Sayer, Map & Printſeller, at No. 53 in Fleet Street, as the Act directs 10 Auguſt 1773.

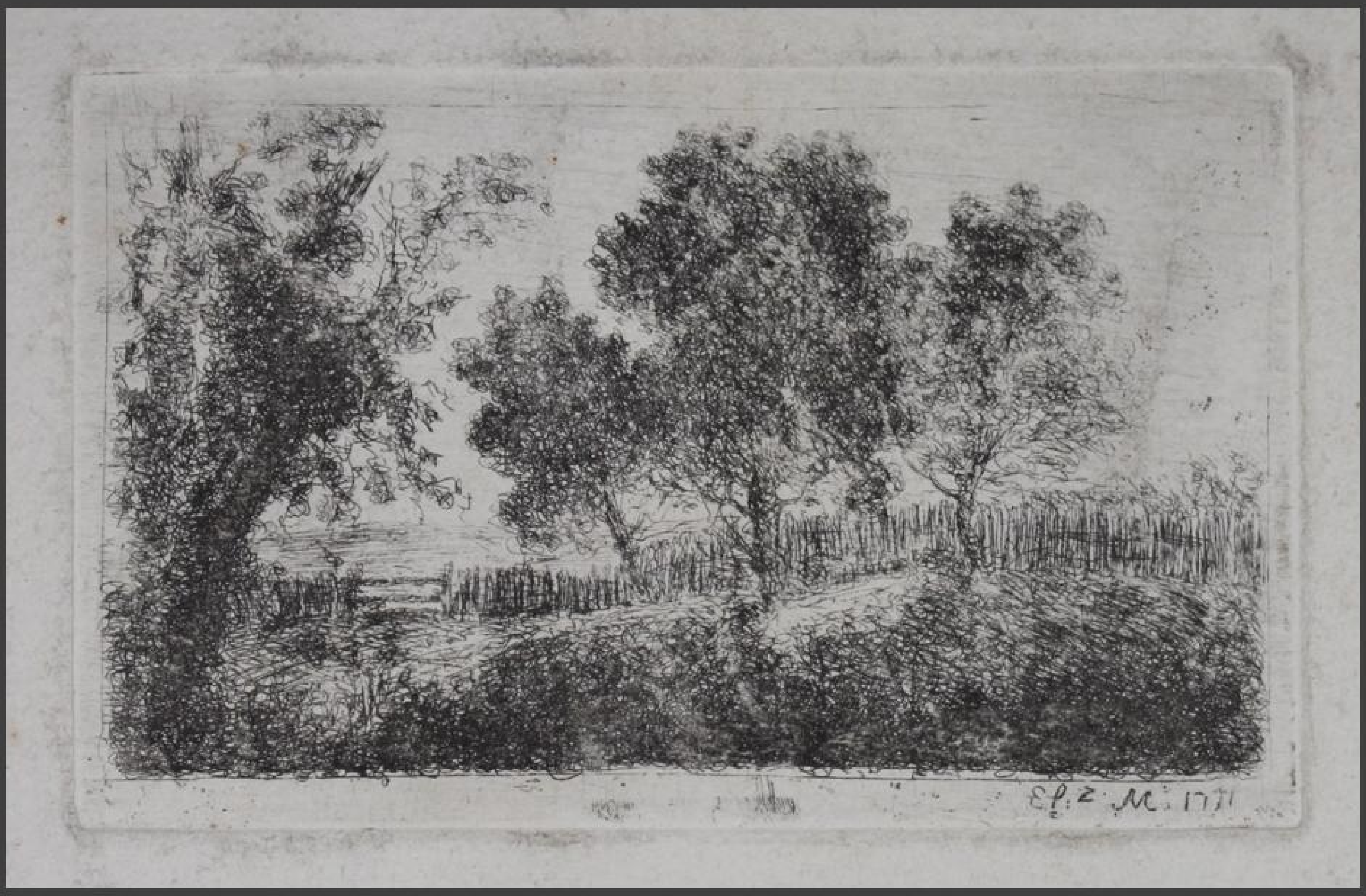
38. A General View of the City of Oxford | Vue Generale de La Ville d'Oxford

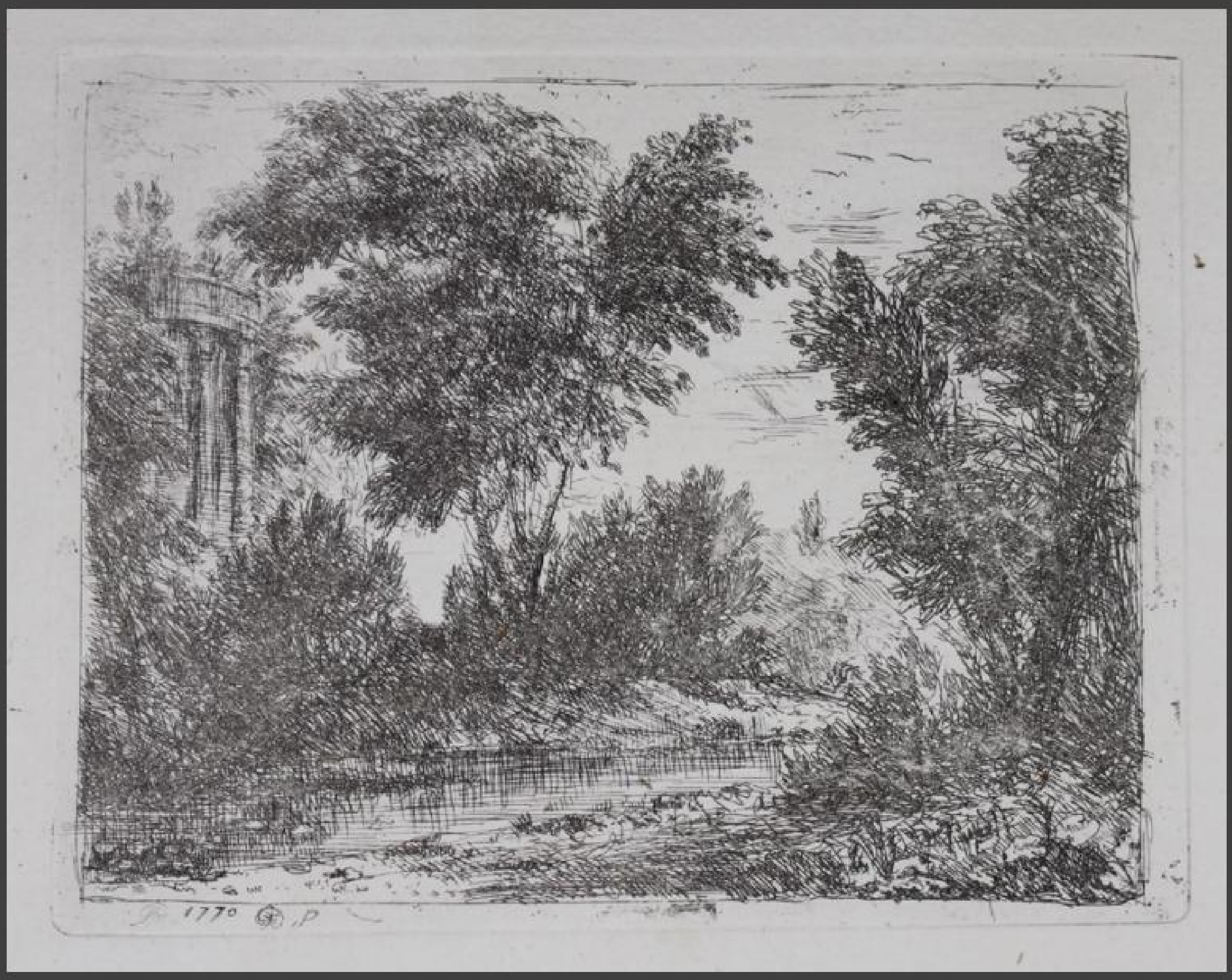
James Green
Copper engraving with contemporary hand colouring
I. Green delin et sculp. London printed for Robt. Sayer, Map & Printseller, at No. 53 in Fleet Street, as the act directs 10 August 1773.
Image 320 x 472 mm, Plate 328 x 492 mm, Sheet 348 x 508 mm mounted

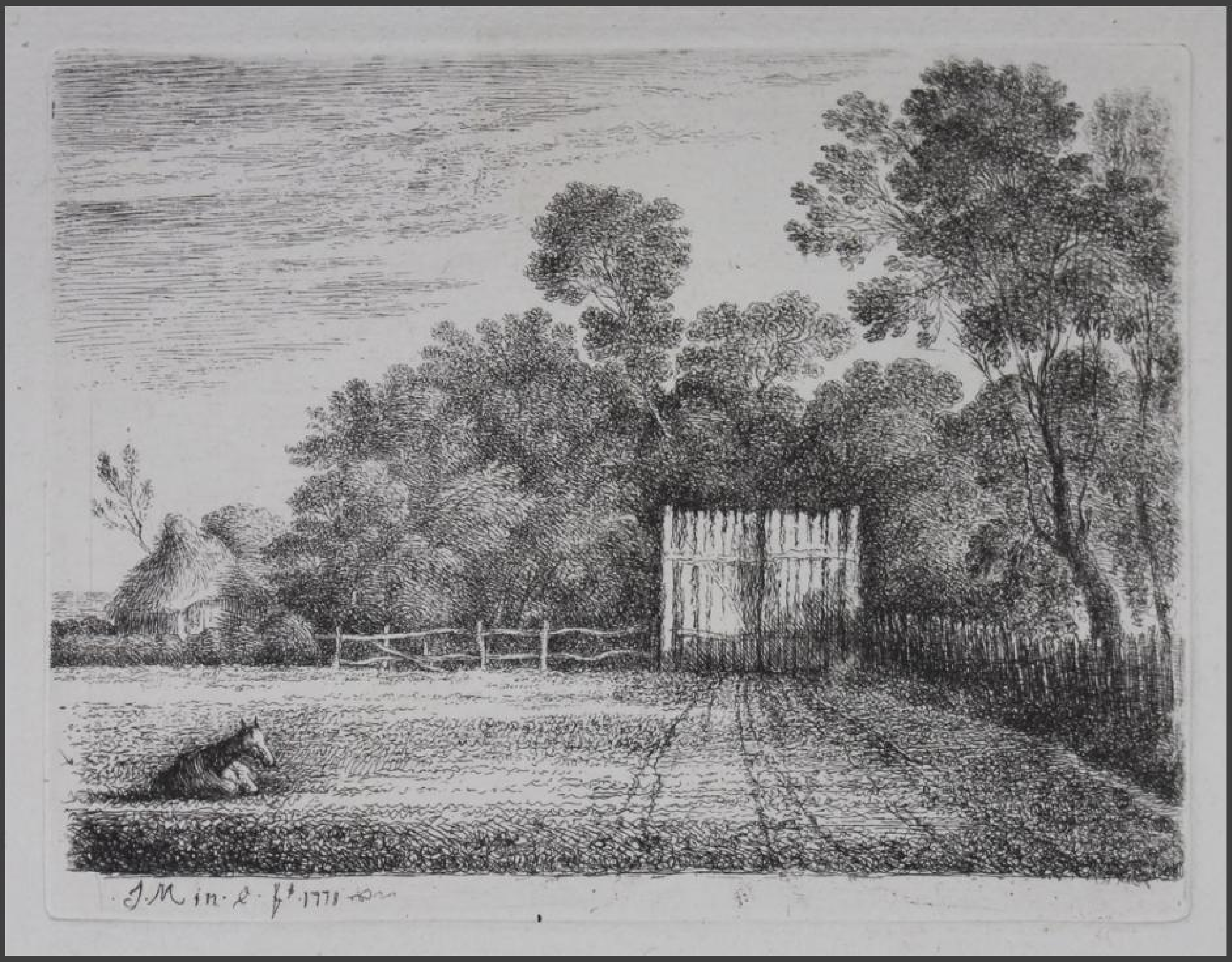
An uncommon, separately published, general view of Oxford from the South, looking over Hinksey. This separately published prospect of the city is rather naive in comparison to its contemporaries, with the Radcliffe Camera dominating the skyline and the panorama strangely balanced with the city centre to the left of the image

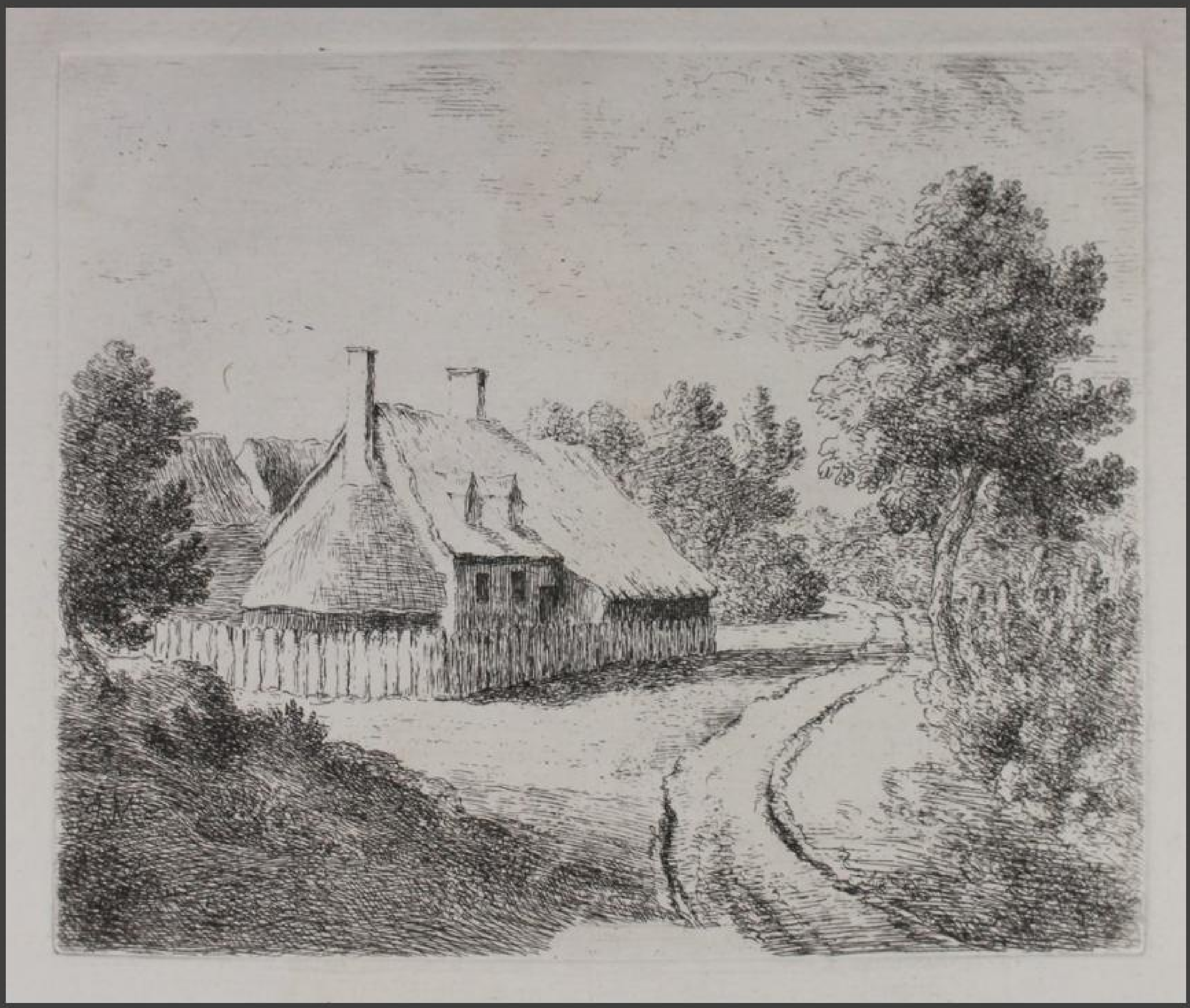
James Green (1729-1759) was an engraver, painter, and draughtsman. Working in Oxford in the mid-18th century, he was a pupil of the eldest Basire. In 1756 he became the engraver to the University of Oxford and in the following year, engraver to the Society of Antiquaries. He died at just 30 year of age, at which point he was succeeded by his brother Benjamin.

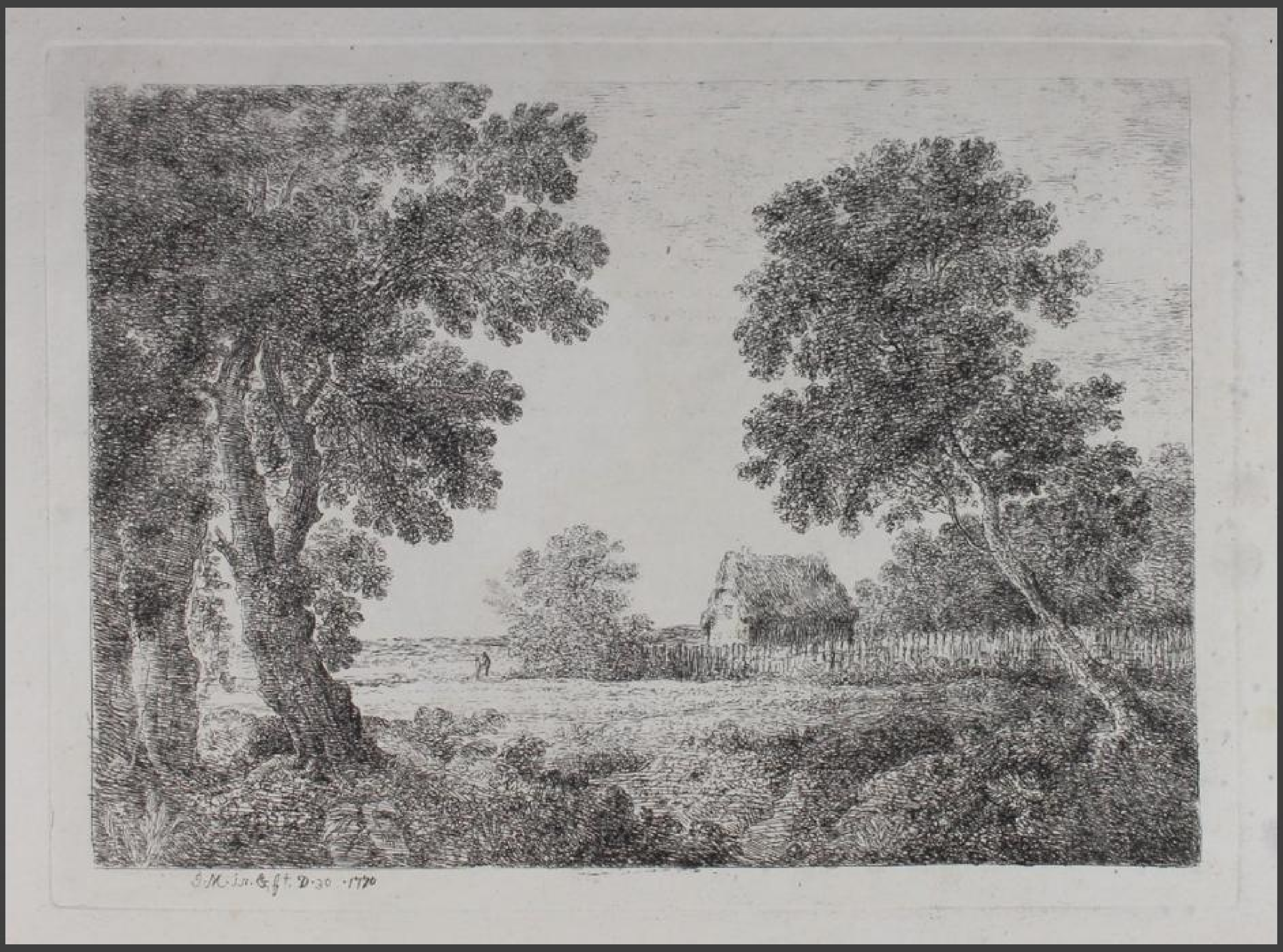
Condition: Original hand colouring. Dirt-staining, creasing, and surface abrasion to image. Chips, tears, and creasing to margins and platemark. Crayon, old adhesive, and offsetting from manuscript in old hand on verso.
[51210]
£500

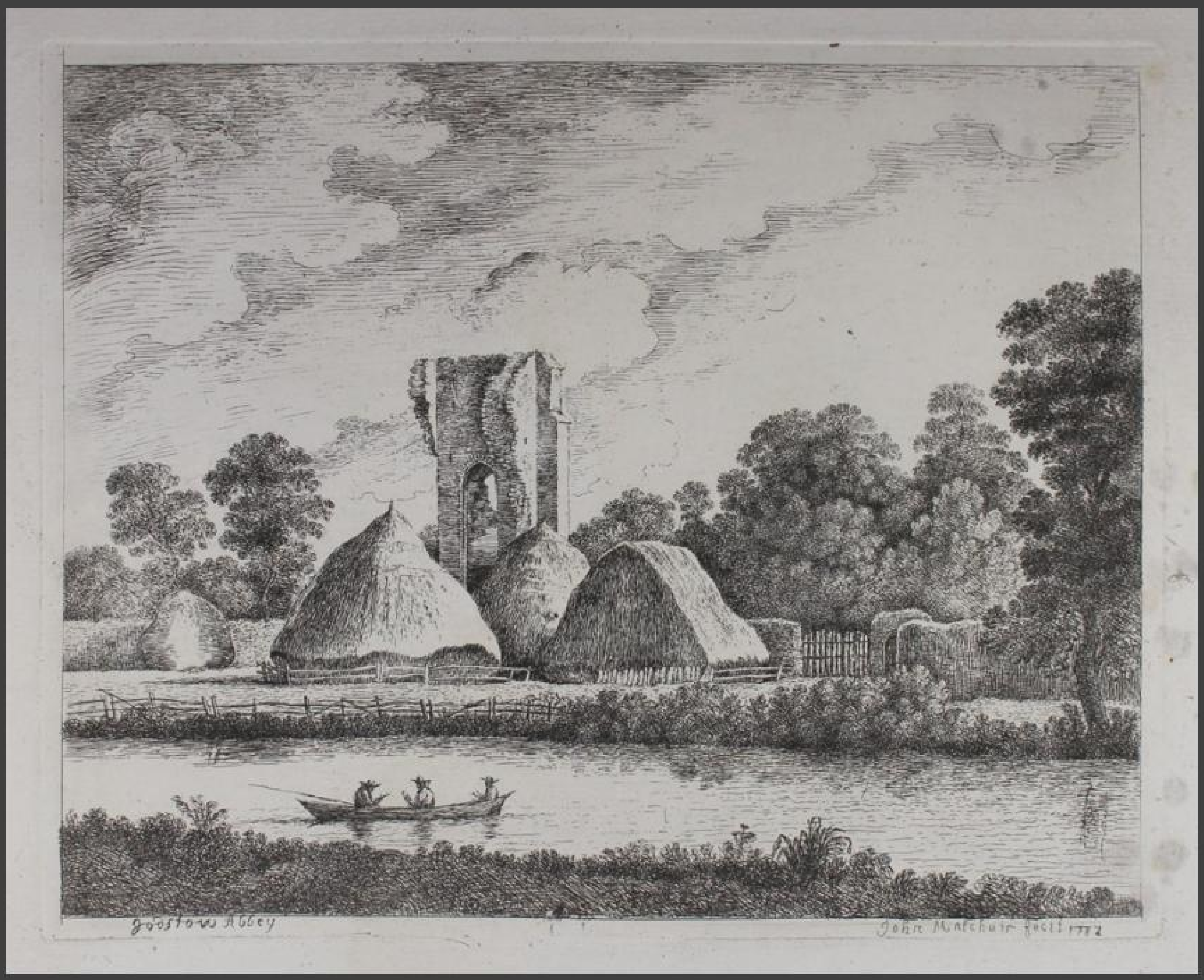

E.f.z M: 1771


1770 ⓖ.P


J.M in. & ft. 1771




J.M. in. & ft. D.30. 1770


Godstow Abbey
John Malchair fecit 1772

39. [Set of Six Landscape Views]

John Baptist Malchair & Elizabeth Malchair
Etching
1770-71
Sheets 290 x 440 each
unmounted

A rare set of six etchings by John and Elizabeth Malchair

John Baptist Malchair (1731-1812) was an English painter and printmaker of German birth. The son of a watchmaker, he moved to England c.1754, and taught music and drawing in London, Lewes, and Bristol, before settling in Oxford as a drawing-master, and leader of the band at the city's Music Room. In 1763, he published 12 etchings of views near Oxford; further sets of etchings followed in 1771 and 1772. His only Royal Academy exhibit was a watercolour landscape, shown in 1773, when he was listed as an honorary exhibitor. There is no evidence that he sold his work. Nearly 500 drawings by Malchair are in the Ashmolean Museum, Oxford; these include unpretentious cottage subjects and panoramic views of the city (e.g. 'Oxford in Flood Time, from Shotover Hill', 1791) characterised by an atmospheric haziness achieved through blurred pencil lines and grey or pastel wash.

Elizabeth Malchair nee Jenner, was an amateur British etcher active in the 1770s. She married John Baptist Malchair in 1760.

Plates include:

Elizabeth Malchair, [Landscape with three trees in a field] 1771, Image 68 x 117 mm, Plate 77 x 125 mm.

John Baptist Malchair, [Landscape with river and classical architecture] 1770, Image 104 x 139 mm, Plate 113 x 148 mm.

John Baptist Malchair, [Landscape with horse] 1771, Image 105 x 146 mm, Plate 112 x 150 mm.

John Baptist Malchair, [Thatched cottage] c.1770, Image & Plate 156 x 187 mm.

John Baptist Malchair, [Landscape with thatched cottage] 1770, Image 157 x 220 mm, Plate 173 x 236 mm.

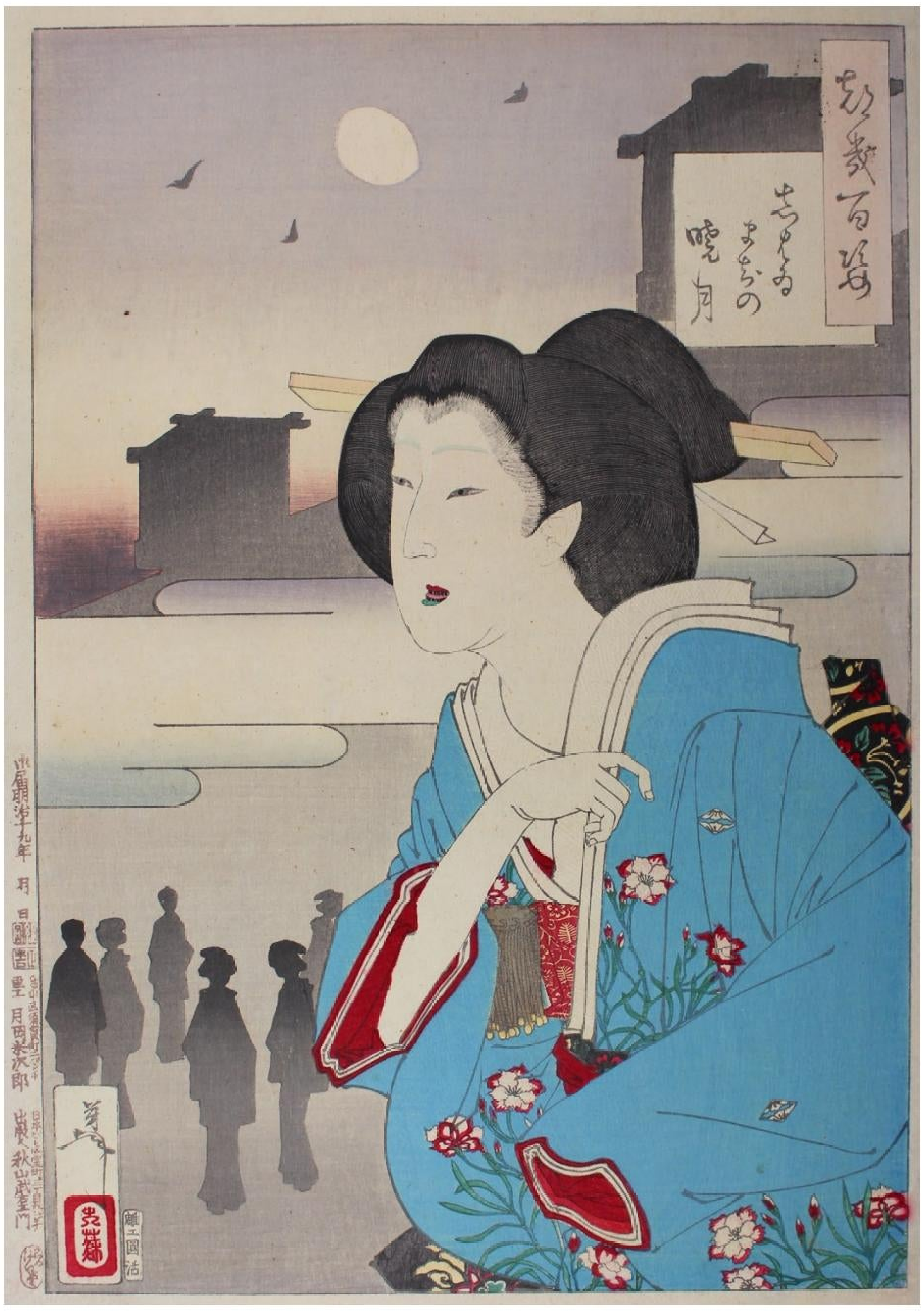
John Baptist Malchair, 'Godstow Abbey', 1772, Image 200 x 255 mm, Plate 210 x 265 mm.

Condition: Some foxing to sheets. Creasing to lower left corners of sheets. Tears to upper right corner of first sheet, some surface dirt to sheets. First sheet has an oil stain the lower margin.
[51296]
£700 for Set of 6

JAPANESE PRINTS

40. ***Shibaimachi no gyogetsu*****: Dawn moon in the theatre district**

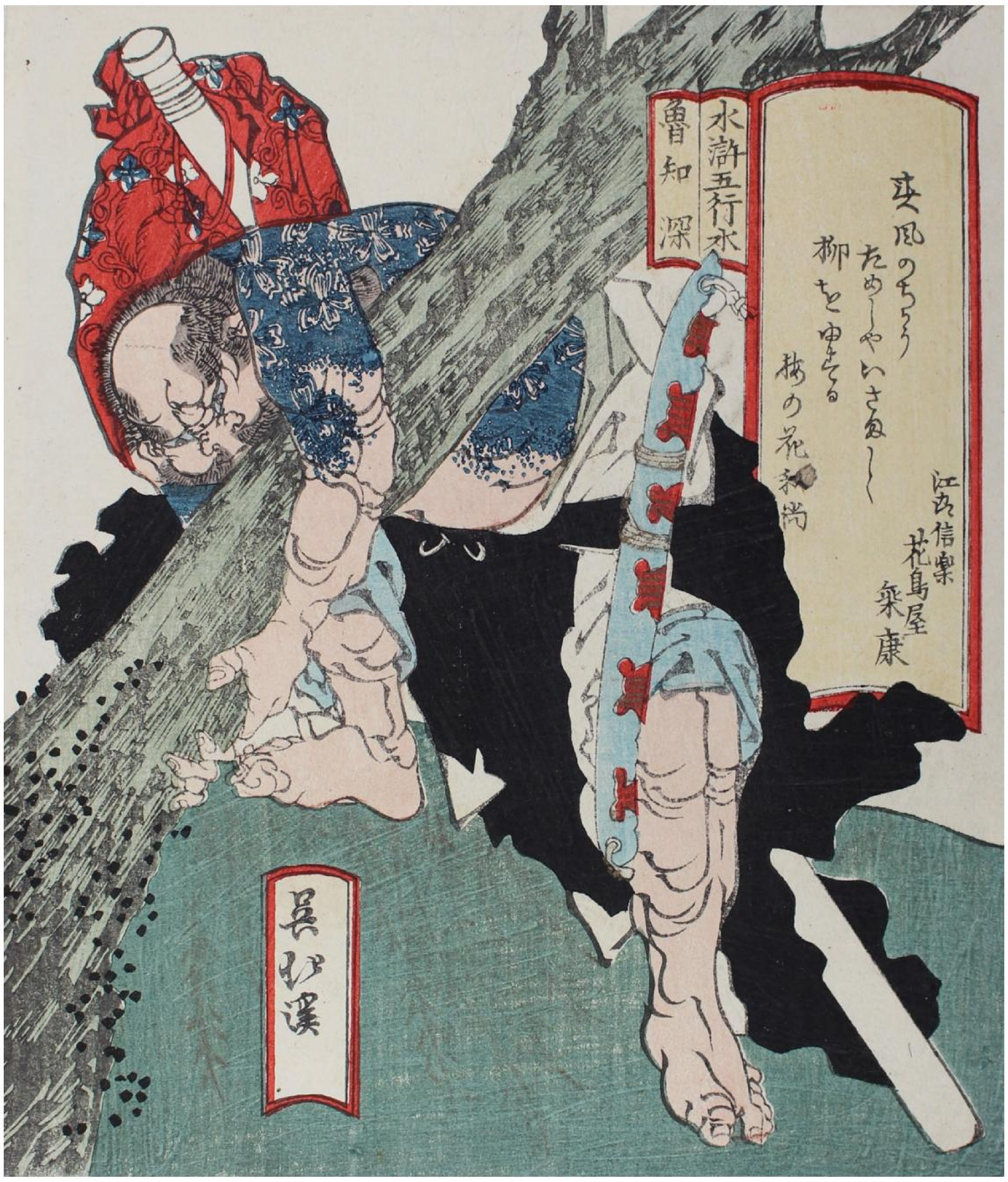
Tsukioka Yoshitoshi (Taiso) (1839-1892)
Woodblock (nishiki-e)
1886
Ôban tate-e [~15.6 x 10.7 inches]
mounted



Series: *Tsuki hyaku sugata:* One Hundred Aspects of the Moon
Signature: Yoshitoshi Taiso
Publisher: Akiyama Buemon
Reference: Stevenson, John. *Yoshitoshi's One Hundred Aspects of the Moon*, Redmond, WA: San Francisco, Graphic Society, 1992, plate 39.
Plate 39 from Yoshitoshi's One Hundred Aspects of the moon, here depicting a lady-in-waiting in a samurai household hurrying to attend an early kabuki performance.

Tsukioka Yoshitoshi (1839 - June 9, 1892) He is widely recognized as the last great master of Ukiyo-e, a type of Japanese woodblock printing. In in 1850 when he was 11 years old, Yoshitoshi was apprenticed to Kuniyoshi, one of great masters of the Japanese woodblock print. Kuniyoshi gave his apprentice a new name (he was originally named Owariya Yonejiro). Although he was not seen as Kuniyoshi's successor in his lifetime, he is now recognised as the chief pupil of Kuniyoshi.

Condition: Small pinhole to sky area left of figure.
[51230]
£1,500



41. ***Ki, Rochishin*****: Wood, Lu Zhishen**
After Totoya Hokkei (1780-1850)
Woodblock (nishiki-e)
c.1890's
Kaku-Surimono [~7 x 8.5]
mounted

Group C copy of an earlier Hokkei surimono.
Series: *Suiko gogyô*: Suikoden and the Five Elements
Signature: Go Hokkei
Reference: Keyes, Roger. *The Art of Surimono: Privately published Japanese woodblock prints and books in the Chester Beatty Library, Dublin*. Sotheby, London, 1985. No.57.

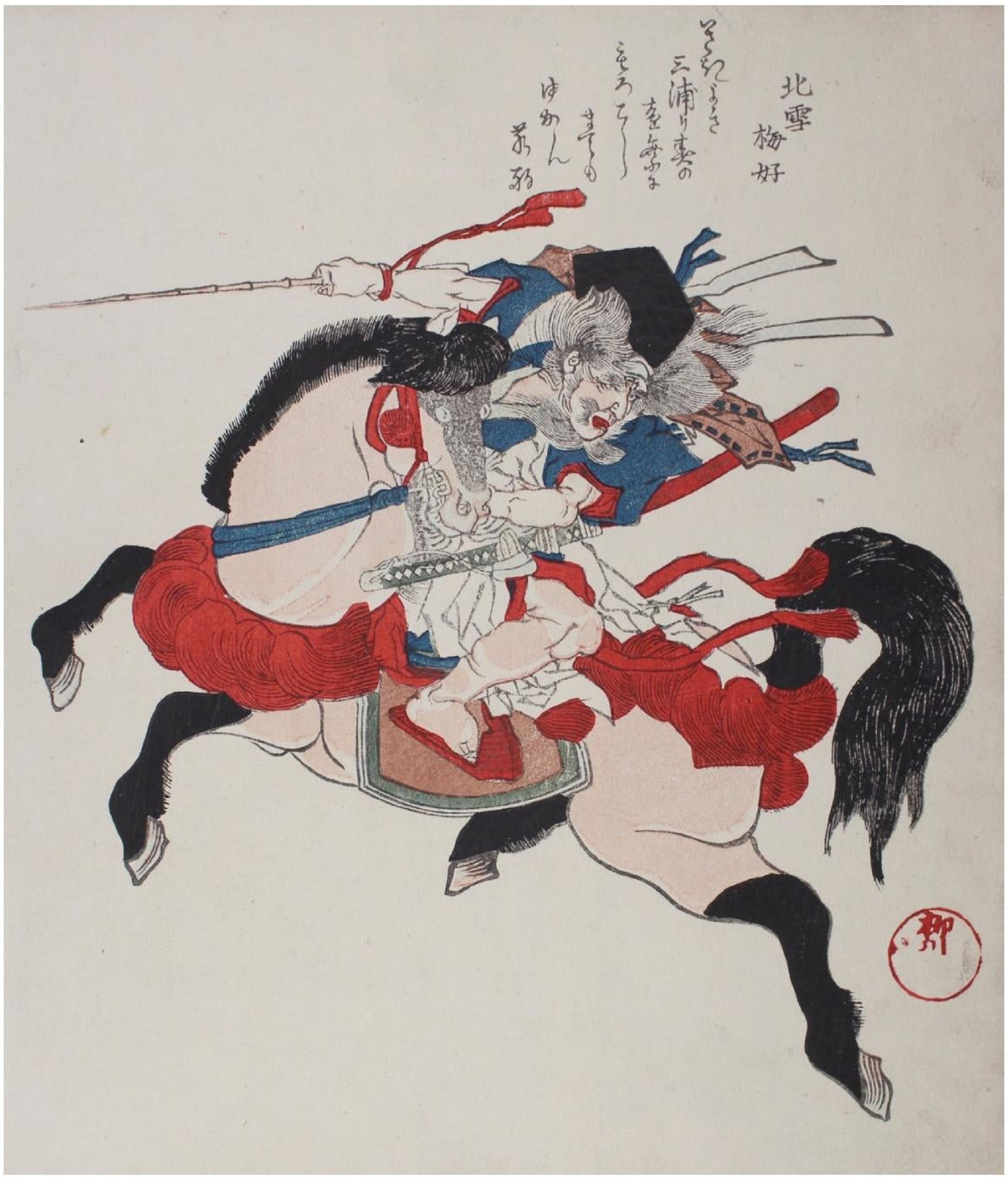
At the end of the 19th century, realizing their aesthetic value, a number of publishers decided to re-carve a selection of Edo period surimono designs. Printed in editions of 50 or 100, they were sold principally to Western tourists in Japan.

The print features a poem by Ryûtoen Baikai:
Kaoshô ga/ hikinuku ude no/ kobu yanagi/ kaze no chikara mo/ oyobazarikeri: Hana Osho/ or the power/ of the wind/ that pulls out the arm/ and the power of the wind.

Totoya Hokkei (1780-1850) was a Japanese artist best known for his prints in the ukiyo-e style. One of Hokusai's earliest and most gifted pupils, Hokkei was particularly renowned in the field of surimono. Before his initial training with Kanô Yôsen' in Korenobu, he worked as a fishmonger at Yotsuya Samegahashi, hence the unusual art surname of Totoya/Uoya (fish shop).

Hokkei's first work appeared in 1799. He designed a number of surimono in the 1800s and 1810s, but he did not master the art of designing them until the late 1810s. Besides surimono and illustrations for poetry albums, Hokkei designed a few illustrations for popular fiction and some commercially published prints.

Condition: Trimmed.
[51267]
£300



42. Miura no Ôsuke on horseback

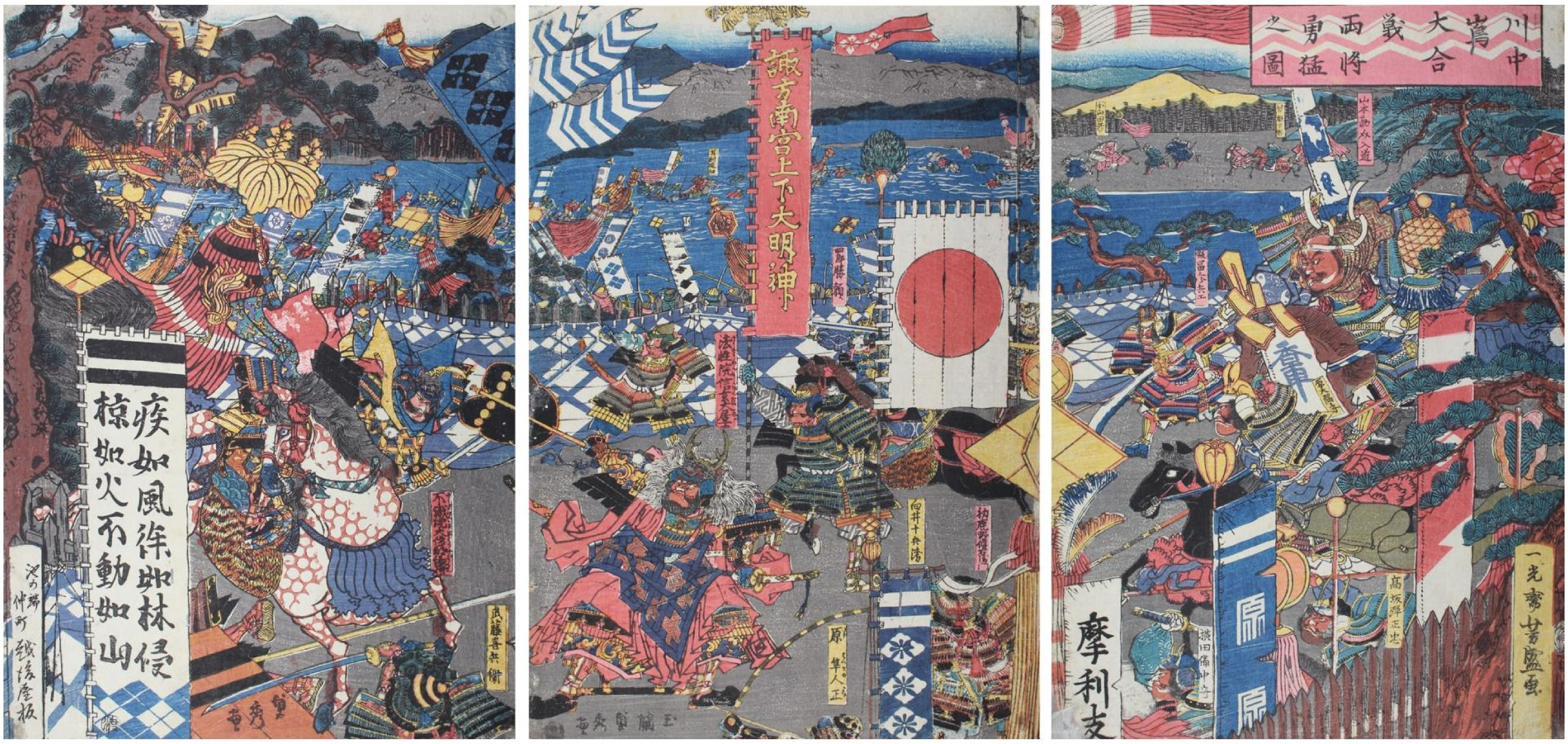
after Yanagawa Shigenobu (1786-1832)
Woodblock (nishiki-e)
c.1890's
Kaku-Surimono [~7 x 8.5]
mounted

Group B copy of an earlier Shigenobu surimono.
Signature: Shigenobu
Reference: Keyes, Roger. *The Art of Surimono: Privately published Japanese woodblock prints and books in the Chester Beatty Library, Dublin*. Sotheby, London, 1985. No.137.

At the end of the 19th century, realizing their aesthetic value, a number of publishers decided to re-carve a selection of Edo period surimono designs. Printed in editions of 50 or 100, they were sold principally to Western tourists in Japan.

Yanagawa Shigenobu (1786-1832) was a Japanese artist in the ukiyo-e style. Shigenobu was a pupil of Hokusai, whose elder daughter he married, following which he was adopted by his master. After a marital separation, however, he returned to his own family in Honjo Yanagawa. He designed surimono from the later 1810s and was active as an illustrator of yomihon and kyôka poetry anthologies.

Condition: Trimmed. Minor toning to sheet.
[51268]
£300


川中嶌大合戦両将勇猛之圖
疾如風徐如林侵掠如火不動如山
諏方南宮上下大明神
一光斎芳盛画

43. *Kawanakajima Daikassen, Ryosho Yumo no Zu*: The Battle of Kawanakajima, the Brave Two Generals
Taguchi (Kuniharu) Yoshimori (1830-1884)
Woodblock (nishiki-e)
c.1853-57
Ôban tate-e triptych [Each sheet ~15.6 x 10.7 inches]
mounted

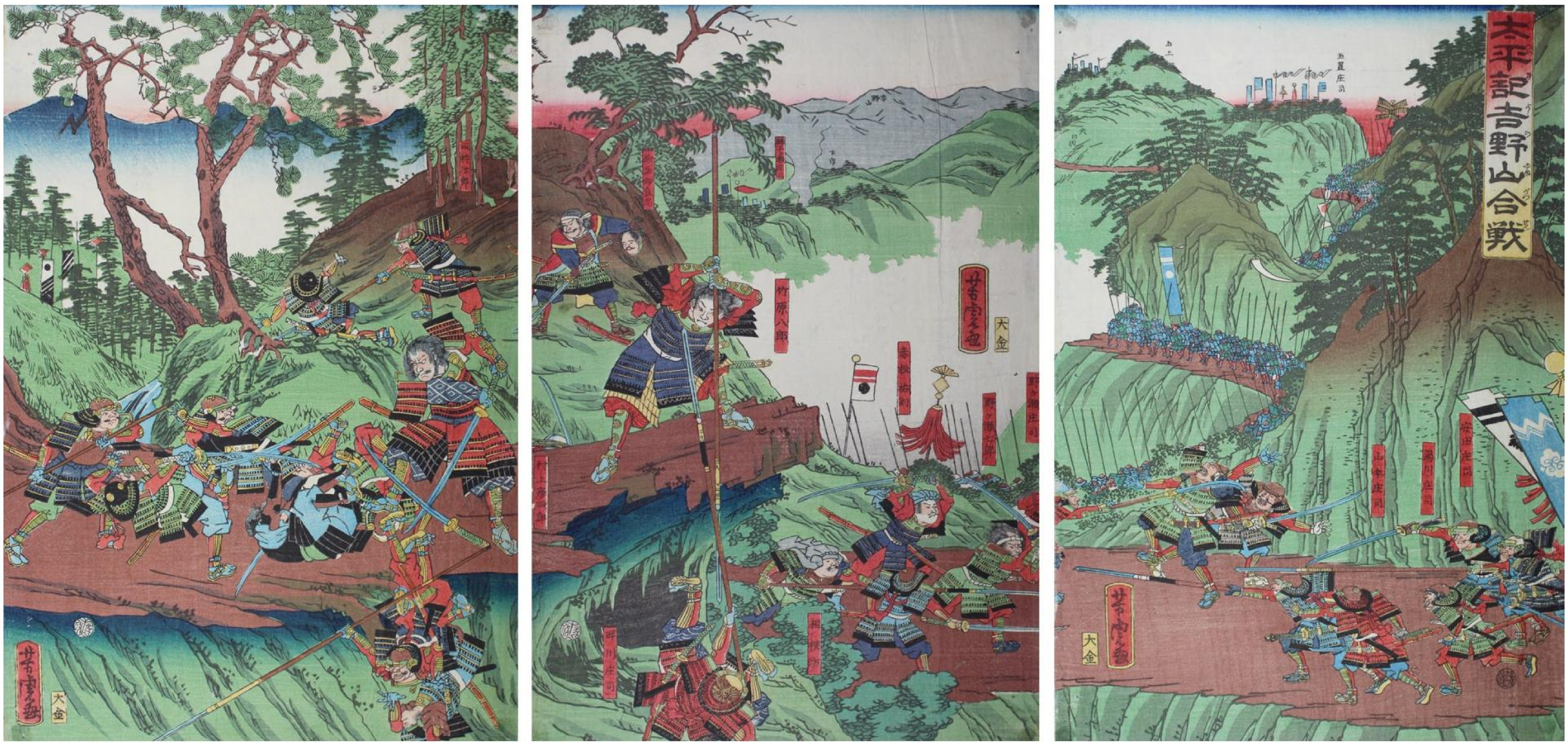
Signature: Ikkosai Yoshimori ga

A triptych depicting the Great Battle of Kawanakajima on October 18, 1561 between Takeda Shingen of Kai Province and Uesugi Kenshin of Echigo Province. Samurai warrior Yamamoto Kansuke Nyudo on the right on horseback, Takeda Harunobu Nyûdô Shingen

Taguchi (Kuniharu) Yoshimori (1830-1884) was a pupil of Kuniyoshi. Also known as Kuniharu Yoshimori and Utagawa Yoshimori, he specialised in Yokohoma prints but is also known for his landscapes, historical subjects, birds and flowers.

Condition: Trimmed, some creasing, some worm holes.
[51241]
£1,200

諏方南宮上下大明神
井刈辺口
四郎勝頼
法性院信玄入道
向井十兵衛
初鹿野傳右衛門
原隼人正



44. [A Battle from the Taiheiki on Mount Yoshino]

Utagawa Yoshitora
Woodblock (nishiki-e)
1863
Ôban tate-e triptych [Each sheet ~15.6 x 10.7 inches]
mounted

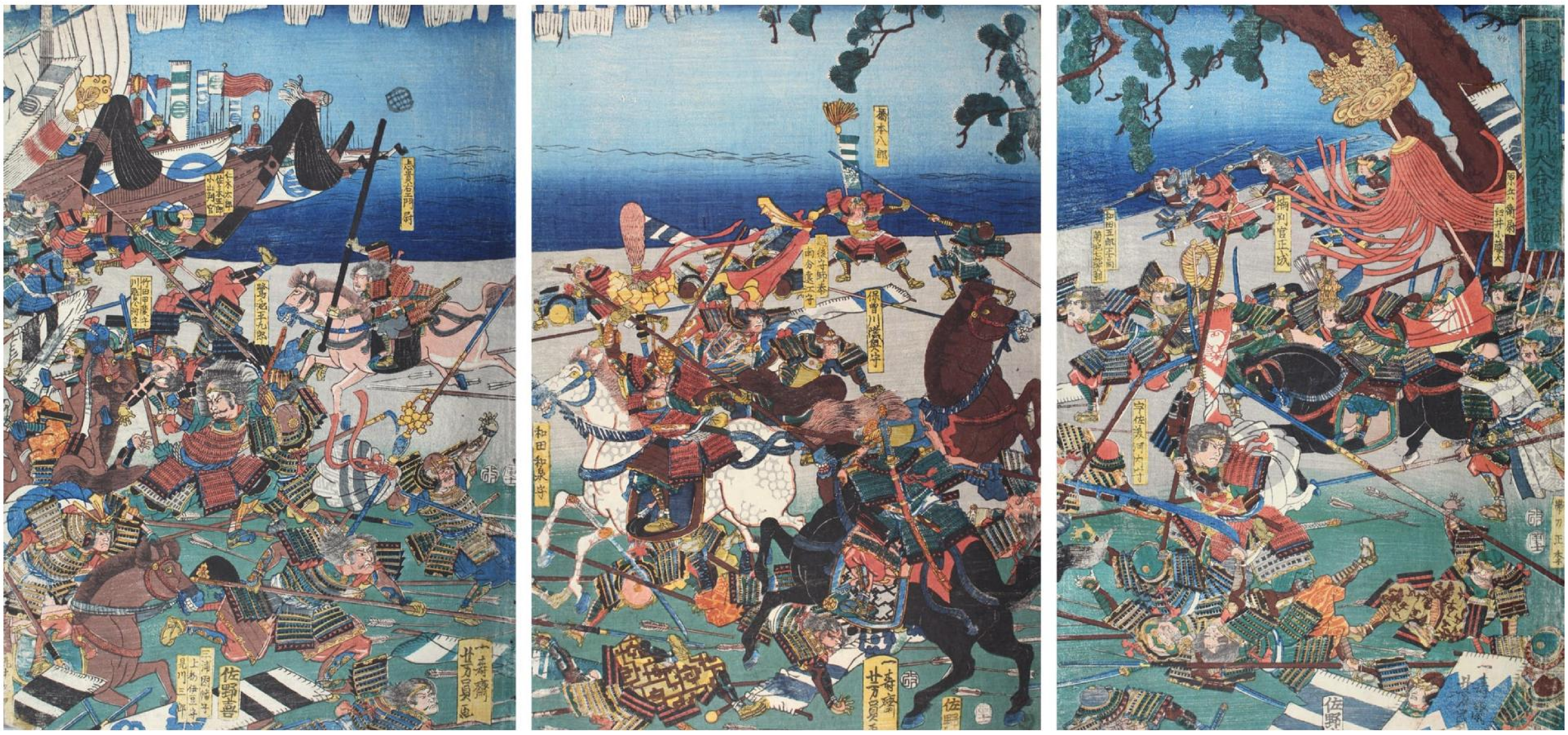
Signature: Yoshitora ga

A print of a battle from the Taiheiki on Mount Yoshino. The Taiheiki (Chronicle of Great Peace) is a Japanese historical epic written in the late 14th century. It deals primarily with the Nanboku-chô, the period of war between the Northern Court of Ashikaga Takauji in Kyoto, and the Southern Court of Emperor Go-Daigo in Yoshino.

Utagawa Yoshitora (fl. ca. 1840s-80s) (originally Kinchôrô Yoshitora) lived and worked in Edo (the ancient name for Tokyo). He was considered one of the best pupils of Kuniyoshi. As an artist, Yoshitora was a prolific printmaker and illustrator whose work covered a broad range of subjects including warrior and war prints (musha-e and senso-e), "large-head" (okubi-e) actor portraits, prints of beautiful women (bijinga), prints of Japan's modernization (kaika-e), humorous prints (giga) and, most famously, Yokohama-e, prints depicting Westerners and their technological advances, of which he designed over one hundred and fifty.

Throughout his career Yoshitora collaborated with other artists on various prints and print series, such as his work with Utagawa Yoshiiku (1833-1904) and Kawanabe Kyôsai (1831-1889) on *Famous Views of Modern Tokyo* (*Tokyo kaika meisho no uchi*), 1873 and Utagawa Kunisada I's (1786–1865) so-called *Kinshodo Edition of Large-Head Actor Portraits* (*Kinshodo-ban yakusha okubi-e*).

Condition: Trimmed to image. Some creasing. Some binding holes to sides.
[51245]
£775



45. [The Battle of Minatogawa]

Utagawa Yoshikazu
Woodblock (nishiki-e)
1853-57
Ôban tate-e triptych [Each sheet ~15.6 x 10.7 inches]
mounted

Signature: Yoshikazu ga

A print of the battle of Minatogawa, also known as the Battle of Minato River, which was a battle of the Nanboku-chô Wars fought near the Minato River in Settsu Province on 5 July 1336. The battle was a major defeat for the Imperial loyalists but became famous in Japanese mythology.

Utagawa Yoshikazu (fl. 1850-70) was born in Edo (Tokyo) where he stayed for the rest of his life. He started as a pupil of Kuniyoshi Utagawa. Yoshikazu is a major printmaker of the Yokohama school. His favorite subjects were foreigners and foreign manners. He often signed his prints with Ichikawa Yoshikazu.

Condition: Trimmed to image. Some creasing and thinning. Some binding holes to sides. Pen marking to left sheet sky area.
[51276]
£975

Andô Hiroshige (1797 – 12 October 1858) also known as Utagawa Hiroshige, was one of the most famous Ukiyo-e artists and produced over 8,000 designs in his lifetime. Hiroshige was born in 1797 in the Yayosu Quay section of the Yaesu area in Edo and was the son of an official in the fire department.

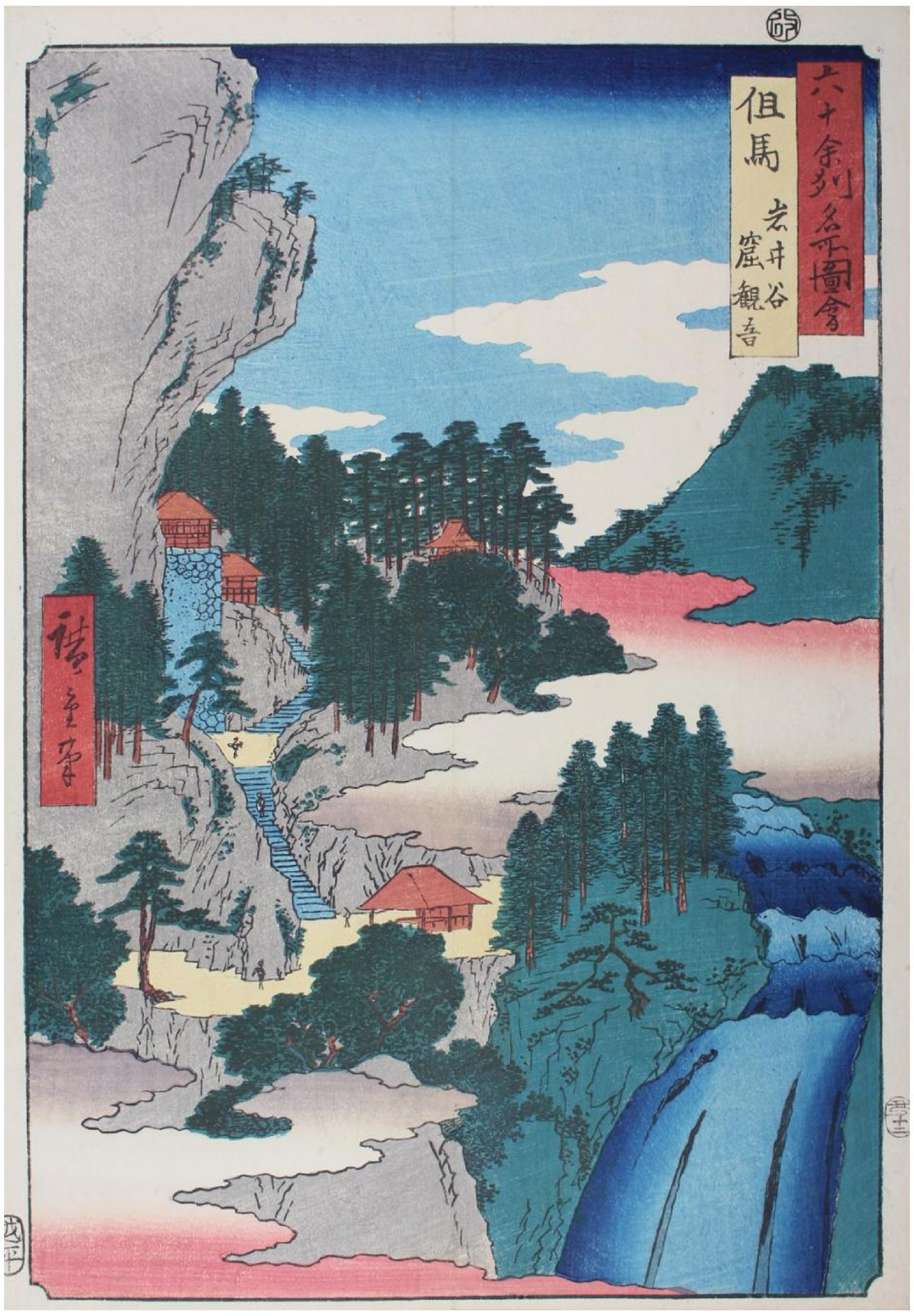
Not long after his parents death, Hiroshige began to paint at the age of 14. Initially, he sough to become a pupil of the master print maker Toyokuni; however, Toyokuni had too many pupils to take on Hiroshige and so he became a pupil of Utagawa Toyohiro. Hiroshige also studied with Okajima Rinsai and Ooka Umpo.

In the 1820s Hiroshige produced prints in all the typical genres of Ukiyo-e woodblock printing: prints of women, actors, warriors, flowers, and birds.

He started producing landscape prints in the early 1830s, establishing his own unique style with the series '*Famous Places in Edo*' (Ichiyusai signature) and '*Fifty-three Stations of the Tokaido Highway*' of 1832-3.

He continued to excel at views of famous places throughout his career and managed to express in great detail the poetic sensibility inherent in the climate and topography of Japan and the people who lived there.

十余州名所圖會
肥前
長崎
稲佐山
苗神根山
漁渚山
宝山
亀山
廣重筆
越平


六十余州名所圖會
但馬
岩井谷窟觀音
廣重畫

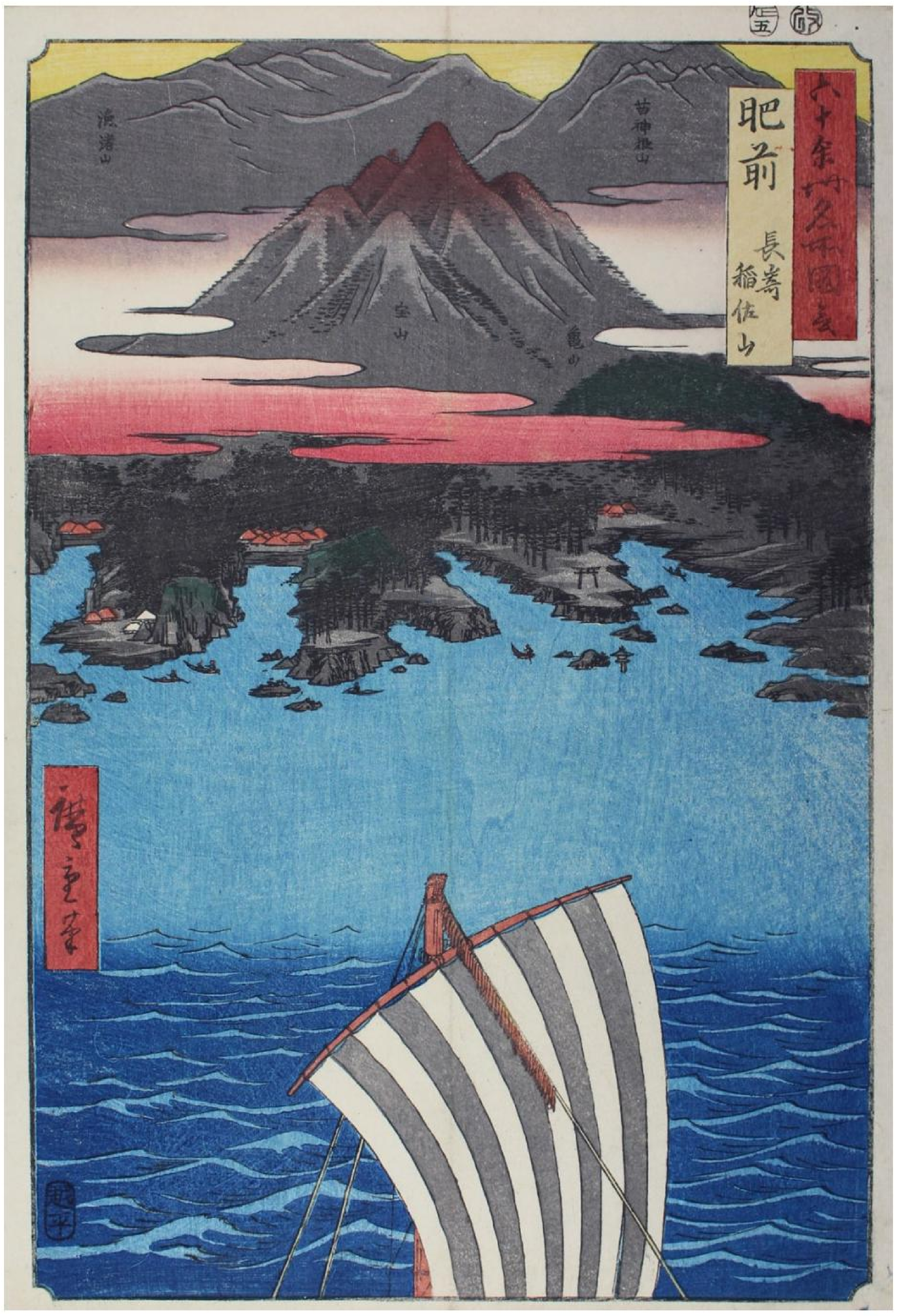
46. *Tajima, Iwaidani, Iwayakannon*: Tajima Province, Iwai Valley, Kannon Cave

Andô Hiroshige (1797-1858)
Woodblock (nishiki-e)
1853 (Kaei 6), 12th month
Ôban tate-e [~15.6 x 10.7 inches]
mounted

Series: *[Dai Nihon] Rokujûyoshû meisho zue*: Famous Places in the Sixty-odd Provinces
Signature: Hiroshige hitsu
Publisher: Koshimuraya Heisuke
Censor Seals: Aratame, Ox 12

A view of Iwai Valley and Kannon Cave from the series Famous Places in the Sixty-odd Provinces.

Condition: Light, pressed vertical centrefold. Light toning to sheet. Album backing on verso.
[51218]
£1,500


六十余州名所圖會
肥前
長崎稲佐山
廣重畫

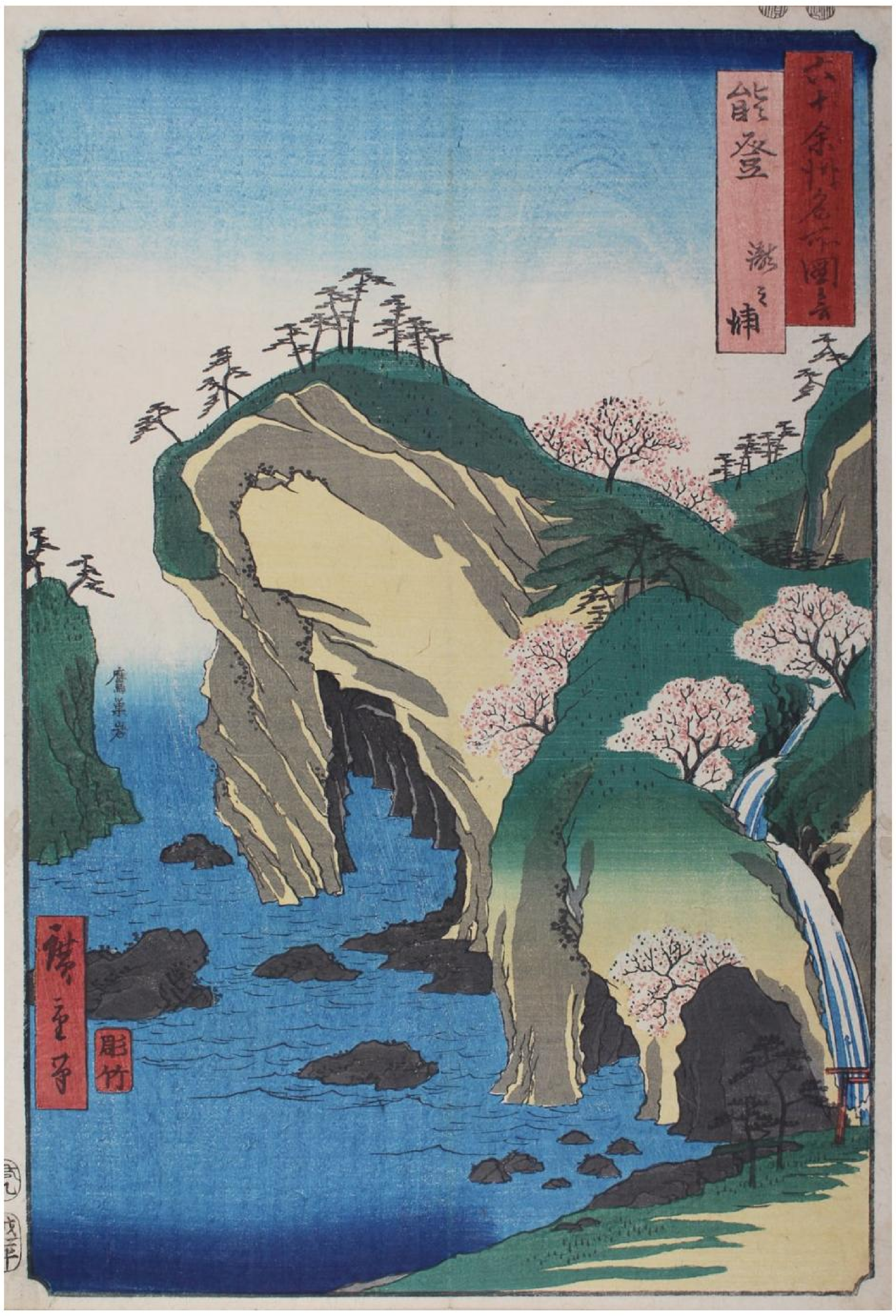
47. *Hizen, Nagasaki, Inasayama*: Hizen Province, Nagasaki, Mount Inasa

Andô Hiroshige (1797-1858)
Woodblock (nishiki-e)
1856 (Ansei 3), 5th month
Ôban tate-e [~15.6 x 10.7 inches]
mounted

Series: *[Dai Nihon] Rokujûyoshû meisho zue*: Famous Places in the Sixty-odd Provinces
Signature: Hiroshige hitsu
Publisher: Koshimuraya Heisuke
Censor Seals: Aratame, Dragon 5

A view of Mount Inasa from the series Famous Places in the Sixty-odd Provinces.

Condition: Light, pressed vertical centrefold. Light toning to sheet. Album backing.
[51219]
£1,700



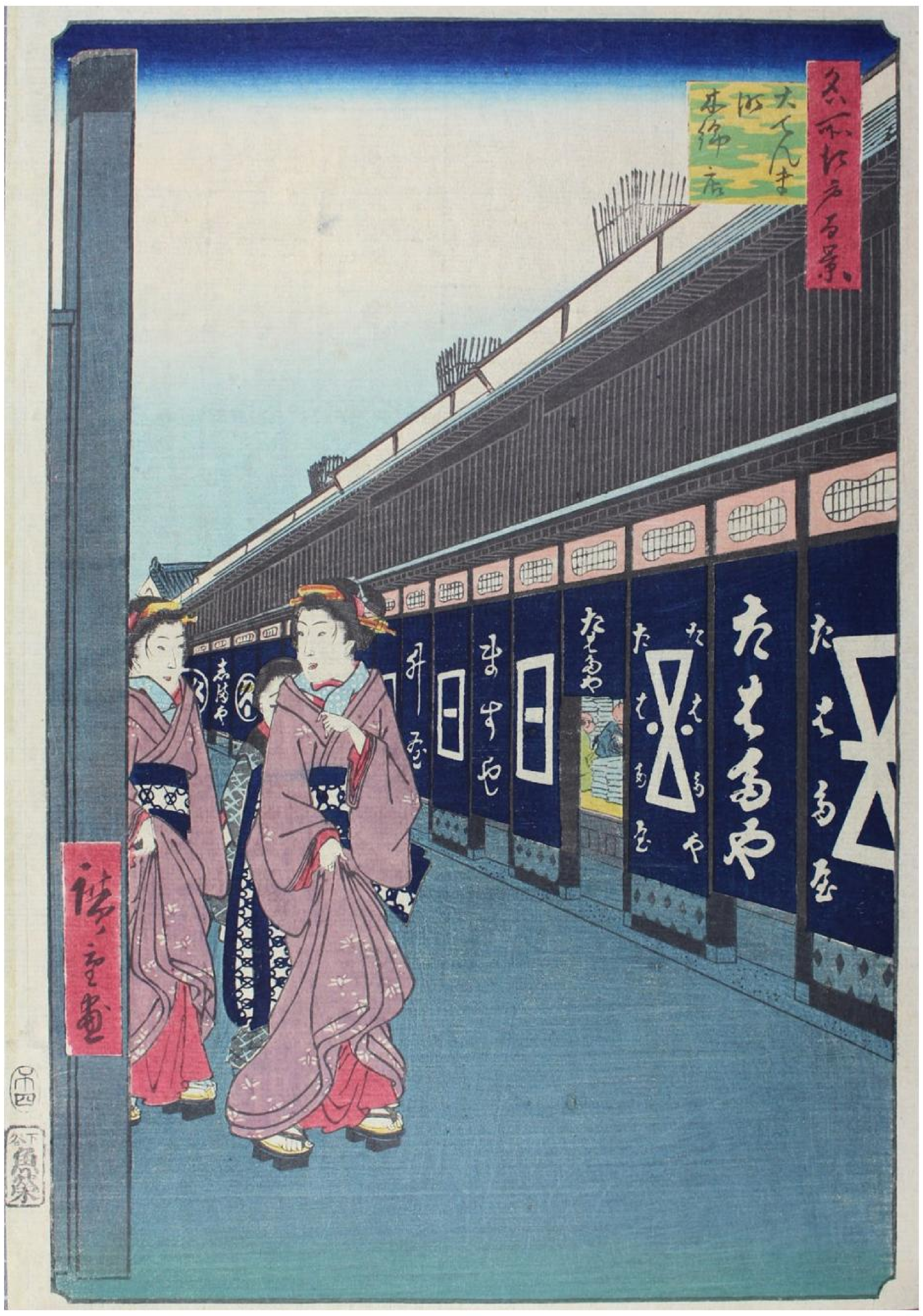
48. ***Noto, Taki no ura*****: Noto Province, Waterfall Bay**

Andô Hiroshige (1797-1858)
Woodblock (nishiki-e)
1853 (Kaei 6), 9th month
Ôban tate-e [~15.6 x 10.7 inches]
mounted

Series: *[Dai Nihon] Rokujûyoshû meisho zue*: Famous Places in the Sixty-odd Provinces
Signature: Hiroshige hitsu
Publisher: Koshimuraya Heisuke
Blockcutter's mark: Hori Take
Censor Seals: Hama, Magome, Ox 9

A view of Waterfall Bay from the series Famous Places in the Sixty-odd Provinces.

Condition: Light, pressed vertical centrefold. Light toning to sheet. Laid to paper.
[51220]
£1,500



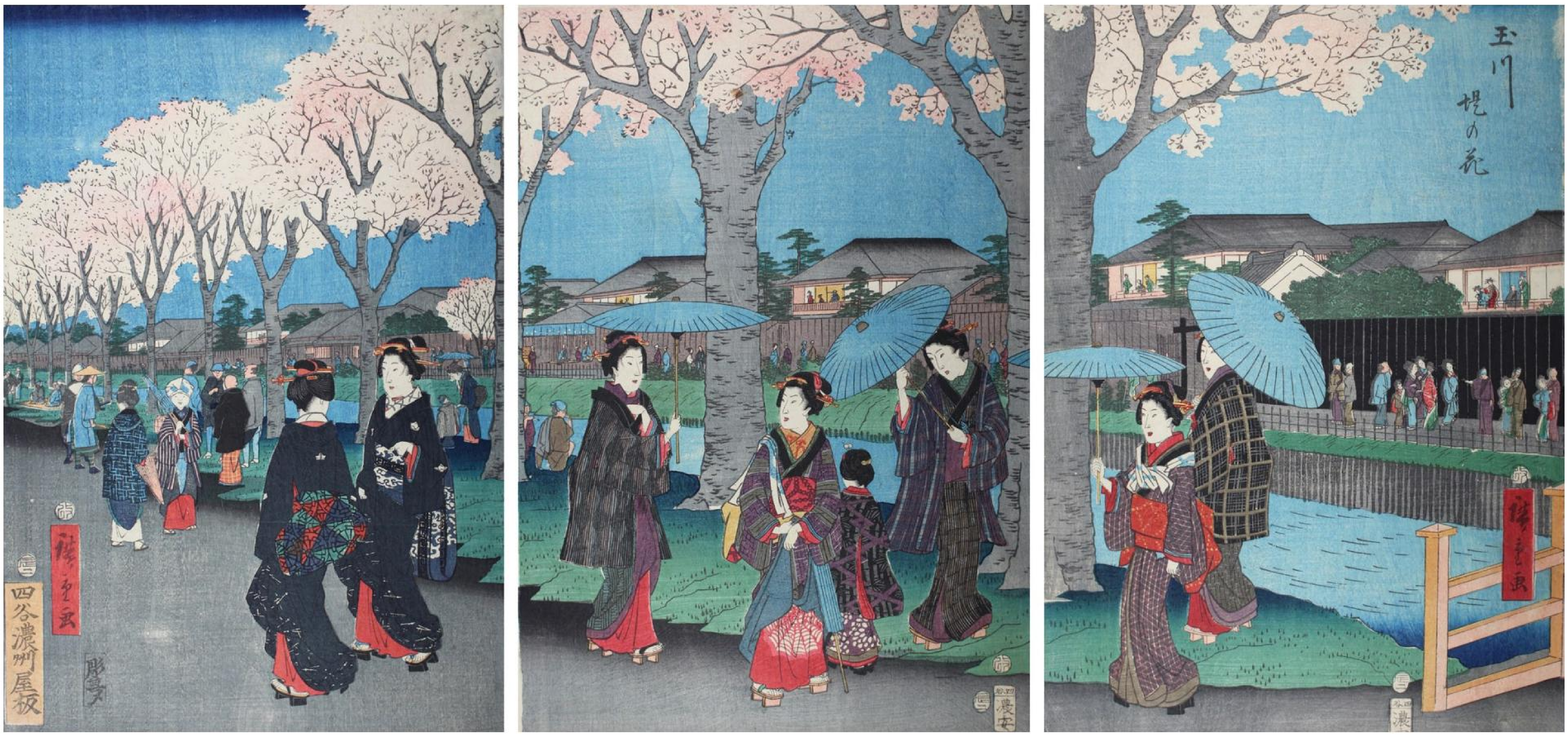
49. ***Ôdenma-chô momendana*****: Cotton-goods Lane, Ôdenma-chô**

Andô Hiroshige (1797-1858)
Woodblock (nishiki-e)
1858 (Ansei 5), 4th month
Ôban tate-e [~15.6 x 10.7 inches]
mounted

Series: *Meisho Edo hyakkei*: One Hundred Famous Views of Edo
Signature: Hiroshige ga
Publisher: Uoya Eikichi
Censor Seals: Horse 4

A scene showing three ladies walking through the cotton-goods district from the series One Hundred Famous Views of Edo.

Condition: Light toning to sheet. Pin hole to ground area right of figures.
[51221]
£1,500



50. *Tamagawa tsutsumi no hana*: Cherry blossom along Tamagawa embankment

Andô Hiroshige (1797-1858)
Woodblock (nishiki-e)
1856 (Tatsu 2), 2nd month
Ôban tate-e triptych [Each sheet ~15.6 x 10.7 inches]
mounted

Signature: Hiroshige ga
Publisher: Uwoyei (Shitaya)
Censor Seals: Dragon 2

A rare triptych depicting groups of figures viewing the blossoms along the Tama river bank. The rows of blossom trees frequently seen in Japanese woodblocks were a common feature of cities in Japan. Under Yoshimune, the eighth shogun (1716-1745), parks with blossom trees were laid out in cities to provide the population with areas to relax and socialise in.

The banks of the Sumida and Tama river were planted with cherry trees to provide areas for people to stroll and admire the blossoms in spring and also acted as socialising areas for watching fireworks in the summer, and observing the phases of the moon in autumn and winter months.

Condition: Light toning to sheet. Album backing.
[51223]
£3,750

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